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EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School;

INCLUDING A COLLECTION

OF

SCULPTURE,

BRONZES, MEDALS,

AND PLAQUETTES,

CHIEFLY OF THE RENAISSANCE PERIOD.

WINTER EXHIBITION,

NINETEENTH YEAR.

MDCCCLXXXVIII.

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PRINTERS TO THE ROYAL ACADEMY.

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General Index to the Catalogues of the first ten Exhibitions, 1870–79, 1*s.* 6*d.*

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The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

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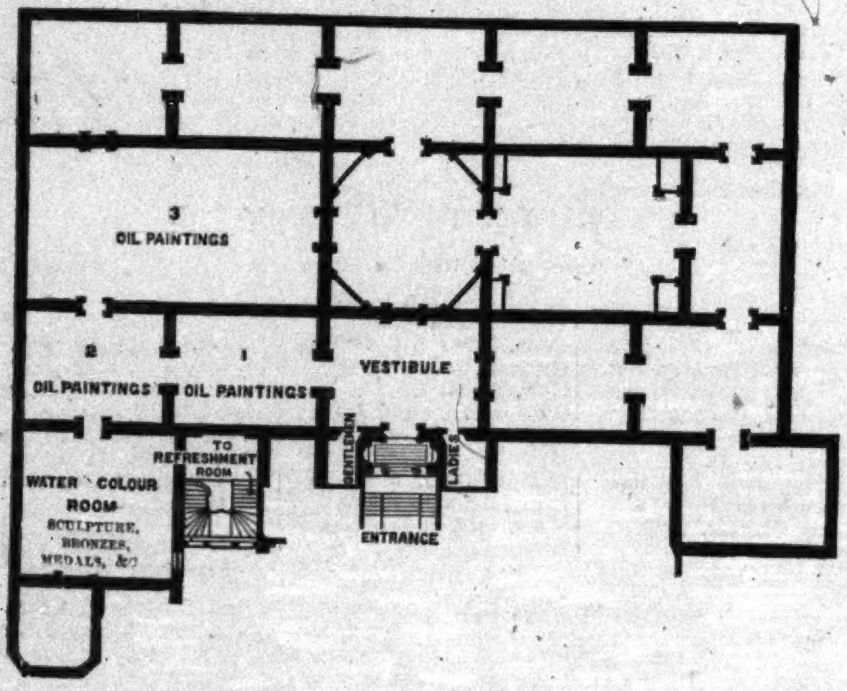
PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Works the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-48.

LENT BY — PAINTER.

1 — **A REVIEW.**

WILLIAM VOKINS, ESQ. — **Francis Wheatley, R.A.**

This picture represents a review in Belan Park, Co. Kildare, the seat of Lord Aldborough. The house is seen in the background; in the foreground are carriages with ladies and gentlemen; Lord Aldborough is on the l. on horseback; beyond them the review is going on. Canvas, 60 by 91 in.

2 — **OLD COACHING DAYS.**

H. B. ARNAUD, ESQ. — **George Morland.**

Along a road overhung by a steep wooded bank, a coach is seen going to the r.; a boy holding a dog sits on the top; in the field in the foreground are two shepherds and sheep; one of the shepherds is lying under the hedge beside his dog; water and hills seen in the distance. Canvas, 33½ by 45½ in.

LENT BY — PAINTER.

3 THE OLD COTTAGE.

ANTONY GIBBS, ESQ. — **John Crome.**

The old cottage, with steep-pitched roof, occupies the centre of the picture; a man stands at the open door, and on the footpath near him are two figures conversing; on the brink of a pool in the foreground stands a woman with a pitcher; wooded ground on the l., and distant landscape beyond; cloudy sky lit up by the sun. Canvas, 29 by 24 in.

4 JOAN OF ARC.

SIR F. LEIGHTON, BART., P.R.A. — **Alfred Stevens.**

Small half figure to r., looking up, holding a sword with both hands, which rests on her r. shoulder. Panel, 9 by 7 in.

5 A COTTAGE, near Hendon.

MRS. ROSS. — **William Mulready, R.A.**

A cottage occupies the l. of the picture; three children playing in a yard in front of it, and chickens; on the r. a horse looking over a gate; wood beyond; blue sky. Panel, 13½ by 17 in.

6 Portrait of W. ESDAILE, Esq.

CHARLES E. J. ESDAILE, ESQ. — **Sir David Wilkie, R.A.**

An eminent banker and art-collector; d. 1837.

Three-quarter figure seated to r., nearly full-face, at a table, on which are some papers and an inkstand; he holds a magnifying glass in his r. hand; dark coat; black cloak thrown over his l. arm; curtain and wall background. Painted 1836. Canvas, 50 by 39½ in.

7 EVENING.

LORD LECONFIELD. — **J. M. W. Turner, R.A.**

In the foreground, on the r., a pony and two cows are standing at the edge of a pond in the middle of a wood; on the l. of the pond two men are tying up faggots; landscape, lit up by the setting sun, is seen through the trees beyond. Canvas, 35 by 47 in.

8 Portrait of MICHAEL RYSBRAECK.

EDWARD DRAPER, ESQ. — **William Hogarth.**

Sculptor; son of Peter Rysbraeck, the landscape painter; b. at Antwerp 1693; came to London 1720; was the first sculptor extensively employed

LENT BY PAINTER.

in England, and executed numerous works, including several monuments in Westminster Abbey; d. 1770.

Half figure standing to r., three-quarter face, looking round at the spectator; he holds in his hand a sketch of a group of figures; brown robe, blue cap; dark background. Canvas, 28½ by 24 in.

9 Portraits of SIR CHARLES COCKERELL and JOHN BELLI, Esq.

E. Howley Palmer, Esq. — Francis Lemuel Abbott.

Sir Charles Cockerell, a Calcutta merchant; b. 1755; created a baronet 1809; d. 1837.

Mr. Belli, secretary to Warren Hastings; b. 1741; d. 1805.

Two half figures seated at a table, on which are a document, a letter, and various objects; Sir C. Cockerell, on the l., in a black coat, has a miniature in his r. hand; Mr. Belli, on the r., in a cinnamon coloured coat, holds a pen; architectural and curtain background. Canvas, 37 by 45 in.

10 BIRD-CATCHERS: MORNING.

The Marquis of Lansdowne. — William Collins, R.A.

On a knoll beside a brook which occupies the foreground of the picture, are three boys engaged in catching birds; beyond the stream on the r. is seen a cottage and a wood; figures and trees in the l. distance; cloudy sky lit up by the rising sun. Canvas, 39 by 49 in.

Exhibited at the Royal Academy in 1814 (No. 229).

11 NARCISSUS AND ECHO.

Lord Leconfield. — J. M. W. Turner, R.A.

In the foreground is a sheet of water, beyond which are wooded hills; on the top of a hill in the middle distance are the buildings of a town, with the sea visible beyond; on the r. Echo is seen concealing herself behind some trees, and calling to Narcissus, who bends over the water; three other figures on the l. Canvas, 34 by 46 in.

Exhibited at the Royal Academy in 1804 (No. 207).

12 Portrait of SAMUEL BUTLER (?).

Edward Draper, Esq. — Sir Peter Lely.

B. 1612; during the Civil War was attached to the family of Sir Samuel Luke, from whom the character of "Hudibras," in his famous poem, was taken; d. 1680.

Bust to l., nearly full-face; dark coat and wig; dark background. Canvas, 20½ by 16 in.

LENT BY — PAINTER.

13 Portrait of LADY RAEBURN.

LORD TWEEDMOUTH. — Sir Henry Raeburn, R.A.

Ann, daughter of Edgar of Bridgelands; wife of the painter; died about 1833. Full-length, seated to l. in a landscape, full-face, arms folded; loose dark and white dress; white headdress. Canvas, 58 by 43 in.

14 LANDSCAPE, with Pigs.

MARTIN H. COLNAGHI, ESQ. — George Morland.

A sow and little pigs in a sty overhung by trees. Panel, 10 by 11¼ in.

15 THE CHINA-MENDERS.

THE COUNTESS OF CAMPERDOWN. — Sir David Wilkie, R.A.

Courtyard at the back of a house; the china-mender and his wife seated on the ground, plying their trade; behind them is a donkey, with paniers, in one of which is a baby; at the door stand an old woman and a girl, with pieces of china in their hands; garden seen through an open door on the l.; blue sky. Painted 1819. Panel, 18½ by 14 in.

16 SOLDIERS ON THE MARCH.

COLONEL R. H. ROSSER. — George Morland.

In the foreground, on a road which slants across the picture, are a soldier and a woman with a dog; coming along the road, behind them, is a waggon filled with soldiers, their wives, and baggage; two soldiers walk beside the waggon; others are seen going off to the l.; cottage on the r.; village and church-tower in the background; stormy sky. Canvas, 29 by 38 in.

17 DAVID GARRICK, in the character of Lord Chalkstone.

EDWARD HAMILTON, ESQ., M.D. — Johann Zoffany, R.A.

Small full-length, standing in front; embroidered coat and waistcoast; the coat trimmed with fur; hat and wig, white kerchief, black ribbon, and eye-glass; the r. hand rests on a crutch stick. Canvas, 30 by 25 in.

18 CLASSICAL LANDSCAPE.

LADY JANE SWINBURNE. — Sir Aug. Wall Callcott, R.A.

Broken ruins and figures in the foreground, with other ruins and trees on the r.; bridge on the l.; distant landscape with water beyond. Panel, 6 by 7½ in.

LENT BY — PAINTER.

19 **Portrait of MR. GEORGE COYTE.**

GEORGE COYTE, ESQ. — **Thomas Gainsborough, R.A.**

Bust to l., nearly full-face; brown coat, black waistcoat, wig; brown background. Painted in an oval. Painted 1780. Canvas, 29 by 24 in.

20 **LANDSCAPE.**

SIDNEY N. CASTLE, ESQ. — **William Havell.**

View looking across water and woods in the foreground, to a castle (Kilgarran Castle, Pembrokeshire) in the distance; stormy sky. Panel, 9½ by 13 in.

21 **The Daughters of COLONEL CARTARET HARDY.**

CAMILLO ROTH, ESQ. — **Sir Thomas Lawrence, P.R.A.**

Two three-quarter figures, seated, facing the spectator; the one on the r. in a white low-necked dress with short sleeves, and coral necklace; the other wears a similar dress of purple velvet, with a brown cloak lying across her knees; her hands clasped over her sister's shoulder; curtain and landscape background. Canvas, 49 by 39½ in.

22 **Portrait of PAUL SANDBY, R.A.**

WILLIAM SANDBY, ESQ. — **Sir William Beechey, R.A.**

B. at Nottingham 1725; was one of the founders of the English School of Water-colours; nominated one of the original members of the Royal Academy, 1768, and appointed in the same year chief drawing-master at the Military Academy, Woolwich; d. 1809.

Half figure seated to r., profile; grey green coat, green waistcoat, powdered hair; dark background. Canvas, 29 by 24½ in.

23 **Portrait of SIR WILLIAM HAMILTON.**

SIR WILLIAM R. ANSON, BART. — **Sir Joshua Reynolds, P.R.A.**

B. 1730; Ambassador to Naples 1764–1800; a distinguished member of the Society of Dilettanti; d. 1803.

Half figure seated to l., profile; his r. hand holds the leaves of a book which lies on a table before him; red coat, black collar and waistcoat; dark background. Painted 1784. Canvas, 29 by 24 in.

In January 1785, Sir Joshua, hearing from Miss Hamilton that her uncle had presented her with the picture, desired her to send it to him "and he would *renovate it with lasting colours.*" This was done, and in February 1785, Miss Hamilton saw the portrait in Sir Joshua's studio and describes it as "retouched, and made a very beautiful picture indeed."

LENT BY PAINTER.

24 LANDSCAPE.

JAMES ORROCK, ESQ. **James Stark.**

A road at the edge of a wood; on l. a man and child advancing along a path under the trees, towards a house seen through the foliage; distant landscape in the centre; blue sky, with clouds. Panel, 11½ by 15½ in.

25 MOUNTAIN-SCENE, North Wales.

MAJOR CORBETT-WINDER. **George Morland.**

In the foreground a man is driving a cow and some sheep over a bridge, which crosses a stream close to a thatched cottage; steep hill on the l.; blue sky, with dark clouds. Panel, 9½ by 11½ in.

26 Portrait of MRS. ROSS.

MAJOR ROSS, M.P. **George Romney.**

Daughter of Sir R. Gunning, Bart.; m. General Alexander Ross; d. 1844.
Half figure facing the spectator, nearly full-face; white dress, open in front, blue fur-trimmed cloak; grey background. Canvas, 30 by 24½ in.

27 Portrait of THE HON. MRS. HENRY FANE.

D. THWAITES, ESQ. **Thomas Gainsborough, R.A.**

Anne, daughter of Edward Buckley Batson, Esq.; m. 1778, the Hon. Henry Fane, M.P., 2nd son of Thomas, 8th Earl of Westmorland.
Half figure, seated facing the spectator, three-quarter face to l., her arms crossed on her lap; black dress, cut low, and trimmed with lace, red sash, large black hat with feathers; powdered hair hanging in curls upon her neck; white ostrich feather in her r. hand; red curtain background. Canvas, 35½ by 27½ in.

28 Portrait of SIR CHARLES KEMEYS-TYNTE, Bart.

COLONEL KEMEYS-TYNTE. **William Hogarth.**

M.P. for Somerset, 1747–74.
Three-quarter figure, seated to r. at a table, on which are some books and papers, three-quarter face; blue coat and breeches; wig; near him is a dog, of which the head only is seen; landscape seen through an open window on the r. Canvas, 49 by 39½ in.

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29 SNOW-SCENE.

MAJOR CORBETT-WINDER. — **George Morland.**

In the foreground an old woman, in a red cloak, is standing near a pool of water, near which is an old pollard tree; cottages and trees beyond; cloudy winter sky. Canvas, 9½ by 12 in.

30 Portrait of MRS. CHILD (afterwards LADY DUCIE).

THE EARL OF JERSEY. — **George Romney.**

Sarah, daughter of Paul Jodrell, Esq.; m. 1st, Robert Child, Esq., of Osterley (See No. 117); 2nd, 1791, Francis Reynolds, 3rd Baron Ducie.

Half figure, seated to l., profile to l.; r. arm resting on a pedestal; white gauze scarf over her head, which also covers the front of her dress; black cloak; powdered hair; dark background. Canvas, 29 by 24 in.

31 Portrait of A LADY.

CHARLES T. D. CREWS, ESQ. — **Sir Peter Lely.**

Half figure to r., three-quarter profile; brown low-cut dress; pearl necklace; pearls in her hair; dark background. Canvas, 23½ by 19 in. (oval).

32 OLD WOMAN.

J. H. HUTCHINSON, ESQ. — **Thomas S. Good.**

Small half figure of an old woman, seated facing the spectator, her hands resting on a stick; black dress, white cap, with black ribbon; landscape background. Panel, 8½ by 6½ in.

33 LADY AND GENTLEMAN IN A CURRICLE PHAETON.

CHARLES COATES, ESQ., M.D. — **George Stubbs, A.R.A.**

On a road at the edge of a wood, which occupies the foreground, a lady and gentleman are seated in a curricle-phaeton, drawn by two black horses; the gentleman wears a drab coat and top-boots, and the lady has a warm grey dress and broad-brimmed white hat with white feathers; the body of the carriage is painted green; blue sky. Signed and dated, "Geo. Stubbs, 1787." Panel, 32 by 39 in.

34 VIEW OF THE RIVER MERSEY AND TOWN OF LIVERPOOL.

THE EARL OF NORMANTON. — **Unknown.**

The river, beyond which is seen the town of Liverpool, occupies the whole of the picture; in the foreground a vessel is sailing up the river; other vessels further off and in the distance; cloudy sky. Signed and dated, "R. S., 1807." Canvas, 27 by 42½ in.

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35 Portrait of MRS. RAIKES.

F. Horatio FitzRoy, Esq. — **George Romney.**

Charlotte, daughter of Hon. Henry Finch; m. 1774, Thomas Raikes, Esq., an eminent merchant and Governor of the Bank, 1797.

Three-quarter figure seated to r. on a red chair, playing a spinet; three-quarter face; white dress, powdered hair; brown background; sky seen through a window to r. Canvas, 49 by 39 in.

36 LANDSCAPE.

Lady Jane Swinburne. — **John Crome.**

View of a flat expanse of broken ground stretching away into the distance; the light falls on a windmill; cattle in the centre foreground and l. distance; cloudy sky. Canvas, 17½ by 26 in.

37 LINLITHGOW.

The Countess of Camperdown. — **J. M. W. Turner, R.A.**

The palace stands on a height in the background; at the base of it is the lake; in a stream, in the foreground, under the shadow of some trees, some youths are bathing; blue sky, with clouds. Canvas, 35 by 47 in.

38 Portrait of THE BISHOP OF MEATH.

Henry Willett, Esq. — **John Hoppner, R.A.**

Rev. Lucius O'Beirne, 1st Bishop of Meath, 1796, and Private Secretary to the Lord Lieutenant of Ireland. (See No. 42.)

Half figure seated to r. in an arm-chair, nearly full-face; black dress, wig; dark background. Canvas, 35 by 27 in.

39 Portrait of DR. ASH.

Governors of the General Hospital, Birmingham. — **Sir Joshua Reynolds, P.R.A.**

A celebrated physician; b. 1723; founded the General Hospital at Birmingham; d. 1798.

Full-length figure seated to l. in an arm-chair, beside a table, on which his l. arm rests, three-quarter face to l.; his r. hand holds a plan of the Birmingham General Hospital, which is seen in the distance; black velvet suit, lace tie, red robe, wig; behind him is a statue inscribed "Benevolentia." Painted 1788. Canvas, 95 by 58 in.

40 CLASSICAL LANDSCAPE.

Lady Jane Swinburne. — **Sir Aug. Wall Callcott, R.A.**

A sheet of water, crossed by a bridge in the middle distance, occupies the centre of the picture; beyond is a wide, undulating, wooded landscape, with hills in the background; ruins and several figures of women and children in the foreground; blue sky, with clouds. Canvas, 21 by 69 in.

LENT BY — PAINTER.

41 IVY BRIDGE.

WILLIAM HOLLINS, ESQ. — J. M. W. Turner, R.A.

The river occupies the foreground, and is seen flowing away in the middle distance; its bed is full of large boulders, and is overhung by trees on either side; on the l. is a waterfall, above which some buildings are seen through the trees. Canvas, 35 by 47 in.

42 Portrait of MRS. O'BEIRNE.

HENRY WILLETT, ESQ. — John Hoppner, R.A.

Wife of the Bishop of Meath. (See No. 38.)
Three-quarter figure seated to l., full-face; red dress; dark background. Canvas, 35 by 27 in.

43 Portrait of THE COUNTESS OF CORK.

VISCOUNT GALWAY. — Henry Perronet Briggs, R.A.

Mary, daughter of John, 1st Viscount Galway; m. 1786, as his 2nd wife, Edmund, 7th Earl of Cork; d. 1840.
Three-quarter figure seated, facing the spectator, in an arm-chair; her r. hand holds a fan; white satin dress, high white cap; curtain and architectural background. Canvas, 49½ by 39 in.
For a portrait of the same lady in her youth, see No. 155.

44 SEA-PIECE.

WILLIAM AGNEW, ESQ. — John Constable, R.A.

Agitated sea; on the r. two vessels in full sail, others in the distance; low coast-line in the l. distance; cloudy sky. Canvas, 12 by 19 in.

45 Conversation Piece: THE PORTEN FAMILY.

REV. THOMAS BURNINGHAM. — William Hogarth.

The following are the persons represented, beginning from the l.:—(1) Mr. James Porten; (2) his son, afterwards Sir Stainer Porten; (3) Miss Catherine Porten; (4) Mrs. Allen, mother of (6); (5) Mrs. Darell, mother of (9); (6) Mrs. James Porten; (7) Mrs. Darell, 2nd daughter of Mr. J. Porten, and wife of (9); (8) Mrs. Catherine Allen; (9) Mr. Darell; (10) Judith Porten, married Edward Gibbon, Esq., and mother of Gibbon the historian.
Group of twelve small full-length figures in a room; in the centre several ladies at a tea-table; on the r. a gentleman and three ladies playing cards; on the l. Mr. S. Porten is handing a letter to his father; in front a black boy giving a dog a card, and at the back a servant carrying a kettle; a garden seen through a door behind. Canvas, 49 by 39 in.

LENT BY — PAINTER.

46 Portrait of MISS LAW.

H. F. Makins, Esq. — George Romney.

Daughter of the riding-master of George IV. when Prince Regent.
Bust to l., three-quarter face; white dress open in front; curling fair hair; grey background. Canvas, 23 by 19 in.

47 OLD MAN.

J. H. Hutchinson, Esq. — Thomas S. Good.

Small half figure of an old man seated facing the spectator in an arm-chair; his l. hand holds a paper which he is reading; his spectacles are in his r. hand; grey background. Panel, 8½ by 6½ in.

48 BRIGHTON: THE BEACH AND CHAIN PIER.

Rev. T. Sheepshanks. — John Constable, R.A.

View looking east towards the old Chain Pier; numerous boats on the r.; others drawn up on the beach in the l. corner; fishermen mending their nets, and other figures; cloudy sky. Canvas, 49 by 72 in.

GALLERY No. II.

OIL PAINTINGS—49-115.

LENT BY — PAINTER.

49 FAMILY GROUP.

Sir Richard Wallace, Bart. — Gonzales Coques.

Portraits of a gentleman and lady, with their two sons and two daughters, in a wooded landscape.
The gentleman, in a brown dress, is seated in the middle, holding the l. hand of the lady who sits on his r., with her elder daughter, in white satin,

LENT BY PAINTER.

holding a fan in her l. hand, and a hat in her r., by her side; on the other side of the gentleman is the younger son, holding a dog with a string; and advancing behind him are the younger girl with a basket of fruit, and the elder boy with a hare slung on a stick; peacock drinking in a fountain on the l., at the foot of which are two dogs; cloudy sky. Canvas, 45½ by 68½ in.

50 **A MILKWOMAN.**

THE DUKE OF WELLINGTON. **Nicholas Maes.**

Street of a town; on the r. is an old woman leaning over a half-door, giving some money to a milkwoman, behind whom stands a child with its finger in its mouth, and a jug in the other hand; on the pavement are two large metal jars, and an earthen dish full of milk; view on the l., looking down the street towards an archway. Signed, "N. MAES." Canvas, 23 by 25 in.

51 **Portrait of A YOUNG MAN.**

T. HUMPHRY WARD, ESQ. **Rembrandt.**

Half figure seated to r., full-face; his r. hand, in which he holds his gloves, is resting on the back of a chair; black cloak, white collar, tall steeple-crowned black hat; dark background. Signed, "Rembrandt f. 1646." Canvas, 28 by 23½ in.

52 **THE LISTENER.**

THE DUKE OF WELLINGTON. **Nicholas Maes.**

Interior of a room; a girl descending some steps, with her finger to her lips, listening to what is going on in another room, through the open door of which a servant-girl and a man are seen speaking together; on the l. is a large arm-chair, and in front of it a desk, on which is an open book. Canvas, 23 by 25 in.

53 **A MUSIC-PARTY.**

THE DUKE OF WELLINGTON. **Peter de Hooghe.**

Interior of a richly decorated room, with red curtains; on the l. two ladies and two gentlemen playing and singing; on the r. a gentleman is holding the hand of a lady; near them another gentleman is seated in front of a table, behind which a gentleman and lady are embracing one another; in the centre of the picture a lady kneels on a chair, talking to a gentleman, who holds a glass of wine in his r. hand; trees seen through a window behind them; two dogs are playing in front. Signed, "P. De Hooge." Canvas, 41 by 53 in.

LENT BY — PAINTER.

54 FLOWER-PIECE.

MARTIN H. COLNAGHI, ESQ. — Peter Faes.

Various flowers in a vase on a marble slab, on which is a bird's nest. Signed and dated, "P. Faes, 1789." Canvas, 27½ by 21 in.

55 A MERRY-MAKING.

DAVID SELLAR, ESQ. — Jan Steen.

A large party merry-making in a trellis arbour covered with vines; in the centre is a woman in a blue bodice, seated, holding out a glass; on the r. a man, seated on a pedestal, is playing a guitar; at a table behind, on which are the remains of a repast, are a number of other persons; a jester is caressing a servant-girl, and a man near them is playing a flute; in front, on the extreme l., an old man, with a handkerchief round his head and a jug in his hand, is leaning back in his chair; between him and the woman in the centre is a child driving a spaniel harnessed to a wooden toy; a gardener, on a ladder on the r., is plucking grapes; a bird-cage hangs from the trellis-work. Signed, "J. Stein" (J and S connected). Canvas, 57 by 53 in.

56 Portrait of ISABELLA OF PORTUGAL (?).

LADY LINDSAY. — François Clouet, called Janet.

B. 1503; m. 1526, the Emperor Charles V.; d. 1536.
Small half figure seated to l., three-quarter face, her hands crossed in front; grey square-cut dress, puffed sleeves, pearls in her hair; dark background. Panel, 12 by 9 in.

57 THE NATIVITY.

FREDERICK SELLAR, ESQ. — Gerbrandt van den Eeckhout.

On the r. the Child in a cradle, with St. Joseph leaning over, and the Virgin asleep on the ground; on the l. are the shepherds. Canvas, 18½ by 24.

58 A MAN SMOKING.

MAJOR CORBETT-WINDER. — Dav Teniers.

Interior of a room; a man seated on a box, with a large jug beside him, in front of a stool, on which is tobacco and a glass of beer; he holds a pipe in his l. hand; through an open doorway on the r. is seen a party of men playing cards. Signed, "D. Teniers f.," and dated, on a drawing of a head of a man on the wall above, 1667. Panel, 11½ by 9 in.

LENT BY — PAINTER.

59 **A WEDDING-PARTY.**

THE DUKE OF WELLINGTON. — **Jan Steen.**

Interior of a large room, where a number of persons of both sexes are assembled to celebrate a wedding; among the most prominent figures in the group, beginning on the l., are the landlord, a young man standing on the table, a woman with a child on her lap, a man with an iron pot on his head, the bride and bridegroom crowned with flowers; on the floor sits a man, with his mouth open, holding a jug in his r. hand; and a group of musicians are seen on the r.; some children are looking through a window on the l.; various utensils on the floor. Signed and dated, "J. Steen (J and S connected), 1667." Canvas, 38 by 60 in.

60 **FLOWER-PIECE.**

MARTIN H. COLNAGHI, ESQ. — **Peter Faes.**

Various flowers in a vase on a marble slab. Signed and dated, "P. Faes' 1789." Canvas, 27½ by 21 in.

61 **Portrait of THOMAS WYCK.**

DAVID SELLAR, ESQ. — **Johannes Verspronck.**

Dutch painter; born 1616; d. 1677. (For a portrait of his wife, see No. 65.) Half-length figure standing to r., nearly full-face; his r. hand rests on his hip; black dress, wide falling collar; long hair falling over his shoulders; grey background. Signed, "J. Verspronck" (VER and S connected). Panel, 30½ by 25½ in.

62 **SEA-PIECE, with Shipping.**

ERNEST KENNEDY, ESQ. — **Jan van Goyen.**

Agitated sea; in the l. foreground is the end of a jetty on which three men are standing; near it two men are rowing a boat; another boat sailing beyond; on the r. is a barge in full sail, other barges in the distance; beyond is seen the coast-line and buildings; stormy sky. Signed and dated, on the boat, "VG (connected), 1639." Panel, 14½ by 24½ in.

63 **DEAD GAME, with Fruit and Flowers.**

CHARLES T. D. CREWS, ESQ. — **Jan Fyt.**

On the r. are a hare, wild duck, partridge, &c.; on the l. are flowers, grapes, and an overturned vase, above which a parrot is perched; dark background. Canvas, 32 by 42½ in.

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64 COAST-SCENE.

Mrs. Mosekley. — Simon de Vlieger.

On the shore in the r. foreground are groups of men and women bargaining for fish, just landed from a boat, which is seen on the l.; near the boat are other figures, among them two men on horseback and a dog; other vessels beyond; the open sea in the distance; blue sky, with clouds. Signed and dated, on a baulk of timber in the foreground, "S. de Vlieger, A°. 1633." Panel, 26½ by 41¼ in.

65 Portrait of CATHERINE ADAMS.

David Sellar, Esq. — Johannes Verspronck.

A native of Haarlem; m. 1644, Thomas Wyck. (See No. 61.)
Half-length, standing to l., nearly full-face; hand clasped in front of her, holding a feather fan; black dress, embroidered stomacher, wide white ruff, close-fitting lace cap; grey background. Signed and dated, "J. Verspronck (VER and S connected), an°. 1641." Canvas, 30½ by 25½ in.

66 A STORM AT SEA.

Major Corbett-Winder. — William Van de Velde.

Rough sea; in the l. foreground a heavily-laden barge, with a small square sail; another similar vessel beyond; on the r. a large ship under sail; stormy sky. Canvas, 14 by 24 in.

67 LANDSCAPE.

Lord Wantage. — Jacob van Ruysdael.

In the foreground is a torrent rushing between rocks on the r., and flowing away to the l. between other masses of rock; above and beyond it rises a wooded hill-side, on the top of which are some cottages and figures; below, on the slope of the hill, are two figures seated on the ground, one of them supposed to be the artist sketching; on the extreme l. is a cottage, with a woman at the door, and man with a dog; and in the r. distance is seen a village, with blue hills beyond; cloudy sky. Signed, on the rock in the middle of the stream, "J. Ruisdael" (J and R connected). Canvas, 41 by 58¼ in.

68 BATTLE-SCENE.

Lord Wantage. — Wouverman.

In the centre a group of horsemen; the principal figure, on a grey charger, fighting, sword in hand, with a man armed with a heavy mace; to the l. a horseman is firing a pistol, while his horse is being pierced by the spear

LENT BY PAINTER.

of a man on foot; close to them a lancer on a grey is riding over a fallen musketeer and a dead horse; in the r. corner a dying grey horse raises his head; by him his rider and a standard-bearer both lie dead; the middle-ground is filled with fighting men, cavalry and infantry; troops are charging down the low hills on either side; a castle is on a hill to the r.; clouds of smoke rise against the blue sky. Canvas, 25½ by 32 in.

69 RIVER-SCENE.

CAMILLO ROTH, ESQ. **Jan van Goyen.**

The river occupies the foreground and whole of the left of the picture; on the r. is a landing-stage, at which are some boats and figures; near it is a house; on the l., in the foreground, a ferry-boat with figures; buildings in the distance; cloudy sky. Signed and dated on a boat, "VG (connected) 1628." Panel, 10½ by 16 in.

70 LANDSCAPE, with Figures.

BARCLAY FIELD, ESQ. **Adrian van de Velde.**

A road in the foreground, along which a gentleman in a red coat is riding on a grey horse; he is stopping to speak to some people by the roadside, at the foot of a bank on which are two stunted trees; an old woman is apparently begging from him; following the gentleman is a man carrying a gun and some game; on the r. a dog; hilly landscape, with castle in the distance; blue sky, with clouds. Panel, 7½ by 9 in.

71 THE WATER-MILL.

LORD WANTAGE. **Hobbema.**

Under the shade of large oak-trees is an overshot mill, with the water shut off, pouring into a pool that fills the immediate foreground; under the trees is a house, and near it a pathway, on which a lady and gentleman are walking; two men on the extreme r. are fishing, one of them has hooked a fish, and the other is coming with a landing-net; on the l. is a harvest-field, with a man and woman gleaning, and beyond a village and church appearing above the trees; other figures are seen on the road leading towards the village; blue sky, with white clouds. Signed and dated, "M. Hobbima, 1664." Canvas, 36½ by 50½ in.

72 A DUTCH LADY.

CAMILLO ROTH, ESQ. **Ferdinand Bol.**

Half figure seated in an arm-chair, facing the spectator; her r. hand holds a handkerchief; black gown, white cuffs and wide collar, white cap; grey background. Canvas, 34 by 28 in.

LENT BY — PAINTER.

73 **SWANS.**

F. L. James, Esq. — **Melchior de Hondecoeter.**

Two swans and some ducks at the edge of a pond in a garden; a turkey and peafowl in the background; foliage on the l.; buildings in the distance. Signed and dated, "M. de Hondecoeter, 1675." Canvas, 80¼ by 98¼ in.

74 **A MILL.**

The Marquis of Lansdowne. — **Rembrandt.**

A windmill and house on the top of a low hill, round the base of which flows a river; a woman and some children are on the river-bank in the foreground; in the extreme r. corner of the picture are seen the prow and unshipped mast of a boat, which a man is rowing; on the farther side of the river thick foliage and buildings. Canvas, 34 by 40¼ in.

75 **THE LAUGHING CAVALIER.**

Sir Richard Wallace, Bart. — **Frank Hals.**

Half figure standing to l., three-quarter face; his l. hand rests on his hip, holding his sword-hilt; gaily coloured slashed doublet, with lace ruffles and falling collar, black sash, large black hat; grey background. Inscribed, "ÆTA. SUÆ 26 Aº. 1624." Panel, 33 by 26 in.

76 **LANDSCAPE.**

Lord Wantage. — **Jacob van Ruysdael.**

On the banks of a river, which occupies the l. of the picture, is a road leading through a wood; on it a man in a red coat stands talking to another, who is sitting on the ground; beyond them is seen another figure, and in the foreground four sheep are browsing; on the bank of the river, in the l. middle distance, is a man driving two cows; beyond rises a wooded hill; blue sky, with soft white clouds lit up by the sun. Signed "JVR" (connected). Canvas, 42 by 50¼ in.

77 **THE EMBARKATION OF ADMIRAL DE RUYTER AT AMSTERDAM.**

The Duke of Wellington. — **Ludolph Backhuysen.**

View on the River Y, looking towards Amsterdam; the Admiral standing on the l., attended by numerous persons of distinction, at the foot of a tower; numerous vessels and boats crowded with figures on the river; in the distance is seen a drawbridge, with shipping beyond; houses and trees on each side; blue sky, with clouds lit up by the rising sun. Signed and dated, on one of the nearest boats, "L. Backhuyzen F., 1695." Canvas, 42¼ by 62 in.

LENT BY PAINTER.

78 LANDSCAPE.

LORD WANTAGE. **Jan Both.**

In the centre of the picture is a road, on which a man in a red cloak, followed by a dog, is driving two mules; farther along the road, which winds at the foot of some rocky hills on the l., is a man driving cows, and another with a dog driving goats; a group of dark trees in the r. foreground; blue sky lit up by the setting sun. Canvas, 24½ by 31 in.

79 LANDSCAPE AND CATTLE.

LADY LINDSAY. **Nicholas Berghem.**

On a road, beneath an overhanging cliff, a man riding a donkey, accompanied by a woman who is carrying a lamb, is driving some cows, a sheep, and a goat, &c.; distant landscape on the l.; blue sky with clouds. Signed, "Berghem." Panel, 11 by 14½ in.

80 DUTCH RIVER-SCENE.

CHARLES T. D. CREWS, ESQ. **Aart van der Neer.**

A frozen river occupies the centre of the picture, and is seen stretching away into the r. distance; various figures are skating and playing games on the ice; on the bank to the l. are the houses of a village and a church; windmill on the r.; cloudy sky. Signed and dated, "AV (connected), DN (connected), 1662." Canvas, 11 by 15½ in.

81 DEAD GAME, &c.

STEPHENSON CLARKE, ESQ. **Jan Weenix.**

A brace of partridges and a woodcock lying on the ground at the foot of some trees; distant landscape on the r. Signed and dated, "J. Weenix f., 1711." Canvas, 22 by 18½ in.

82 CUPIDS AND FRUIT.

ERNEST KENNEDY, ESQ. **Rubens.**

Six cupids bearing a garland of fruit and flowers; architectural background; landscape seen through an open window on the r. Panel, 25½ by 20½ in.

83 LANDSCAPE.

STEPHENSON CLARKE, ESQ. **Jan Weenix.**

A dead swan, deer, partridges, and other game lying in the foreground; two dogs on the l. near a gun, which is on the ground; on a slab behind is a dead hare and a game-bag, and beyond it a negro is holding a horse, while another man carries a basket of small birds; in the distance beyond is seen a boar-hunt. Signed and dated, "J. Weenix, 1700." Canvas, 71 by 55 in.

LENT BY — PAINTER.

84 **A GEOGRAPHER.**

BARCLAY FIELD, ESQ. — **Gerard Dow.**

Small half figure of a man leaning on a window-ledge, with a lighted candle in his r. hand, which rests on an open book; his l. hand holds a pair of compasses on a globe; on the ledge is an hourglass on a book, and a flask of wine. Signed, "G. Dov." Panel, 12 by 8 in.

85 **AN OLD PEASANT BEFORE A COTTAGE.**

STEPHENSON CLARKE, ESQ. — **Adrian Van Ostade.**

Small half figure of a man in a brown coat and black hat, his r. hand clasping his coat, standing in front of a cottage over which a vine is trailing. Signed, "A. V. Ostade" (A and V connected). Panel, 9 by 7 in.

86 **RIVER-SCENE.**

BARCLAY FIELD, ESQ. — **Aart van der Neer.**

View of a river, which occupies the centre of the picture, and stretches away into the distance; mill on the r.; house and trees, above which rises a church spire on the l.; a man and three cows on the bank in the foreground; cloudy sky, with setting sun. Signed, "AV (connected) DN" (connected). Panel, 7½ by 11 in.

87 **A CALM.**

H.M. THE QUEEN. — **William Van de Velde.**
(From Buckingham Palace.)

A view looking out to sea; a line of vessels, consisting of every kind of craft, stretches away from the l. foreground into the remote distance; the nearest vessels are a barge and a yacht; on the r. are two sailors standing in the water, one pulling towards him a small boat, the other at the side of a row-boat, in which a man is seated; blue sky, with light clouds. Panel, 23½ by 28 in.

88 **A GIRL WITH A LIGHTED CANDLE.**

T. HUMPHRY WARD, ESQ. — **G rard Dow.**

Small half figure of a girl leaning over a window-sill, drawing back a curtain with her r. hand, and holding a lighted candle in her l.; red bodice, white sleeves, white cap. Signed "G. Dov." Panel, 10 by 7½ in. (circular top).

LENT BY — PAINTER.

89 THE SMOKER.

CHARLES T. D. CREWS, ESQ. — **Jan Steen.**

Interior; small three-quarter figure of a man, in a brown coat and red cap, seated at a table, filling his pipe; on the table is a knife. Canvas, 8½ by 7 in.

90 AN INTERIOR.

WILLIAM AGNEW, ESQ. — **Nicholas Maes.**

Interior of a room; a woman, in a black dress with red and green sleeves, tying up the hair of a child in front of her; on her r. are two other children, one of them in a baby-chair ornamented with figures; a cat and a dog in front of them, near a chair, on which are some clothes; numerous kitchen utensils on the wall behind. Panel, 24 by 18½ in.

91 WINTER SCENE IN HOLLAND.

MARTIN H. COLNAGHI, ESQ. — **Jan van de Capelle.**

A frozen river occupies the foreground, and stretches away beyond a footbridge, which spans it on the r.; on the farther bank are houses and trees; moored to the bank are some boats, in one of which are two men; near them is a woman; cloudy sky, setting sun on the l. Signed, "J. V. Cappelle." Canvas, 22½ by 20 in.

92 INTERIOR OF DELFT CATHEDRAL.

MARTIN H. COLNAGHI, ESQ. — **Emmanuel de Witte**

In the foreground is the figure of a man in a red cloak; two figures beyond, standing near a column; other figures in the background; pulpit seen on the r. Signed, "E. D. W." Canvas, 22 by 18½ in.

93 THE ALCHYMIST.

LORD WANTAGE. — **David Teniers.**

An old man, in a long grey coat and blue cap edged with fur, is sitting on a three-legged stool before a furnace, blowing a charcoal fire, over which is a crucible; at the back of the room are two men, one standing with his back towards the spectator, the other seated at the end of a table; another man looks through a window above; a fish hangs from the ceiling; in the r. corner is a horse's skull and some books; on the l. is a large earthen pot and a stove; on the furnace is an alembic, with condenser. Signed, "D. Teniers f." Panel, 13½ by 18½ in.

LENT BY — PAINTER.

94 — **A STUDY.**

H.M. The Queen. — **Van Dyck.**

(From Buckingham Palace.)

Three small full-length figures of men on horseback; the one in the middle on a skewbald, the others on grey horses. Supposed to be the sketch for the portrait of the Marquis de Monçada in the Louvre. Panel, 13½ by 25 in.

95 — **COURTYARD OF AN INN.**

Lord Wantage. — **Peter de Hooghe.**

Seated in the brick-paved courtyard of a house, at a small table, on which is a jug, a paper of tobacco, and a pipe, is a gentleman in a black velvet jacket and black beaver hat, smoking a clay pipe; his cloak lies on the back of his chair, and he has thrown a large overcoat over the garden railing behind him; near him stands a woman in a red skirt and white jacket, with blue apron and white cap, drinking out of a tall glass; approaching from the house on the r. is a little girl, carrying a small dish of hot embers; in the background is a wall, in which is a doorway with steps leading into a garden; and above the fence rise trees and a church tower; warm afternoon sky. Canvas, 30½ by 25½ in.

96 — **LANDSCAPE: Morning.**

Major Corbett-Winder. — **Aart van der Neer.**

View looking along a river, which occupies the centre of the picture and stretches away into the distance; houses and trees on either side; boats with figures; cloudy sky, lit up by the rising sun. Signed, "AV (connected) DN" (connected). Panel, 12 by 19 in.

97 — **THE BIRDS' CONCERT.**

Major Corbett-Winder. — **Melchior de Hondecoeter.**

On the l. is an owl perched on the branch of a tree, with an open music-book below him; round him and on the ground are a number of birds, among them a duck, a jay, a parrot, a plover, &c. Signed and dated on the book, "M. T. Hondecoeter f. 1670." Canvas, 32½ by 38 in.

98 — **THE CHÂTEAU.**

H.M. The Queen. — **David Teniers.**

(From Buckingham Palace.)

In an open space outside the garden of a château are a number of peasants dancing to the music of a fiddle played by a man standing on a tub; a group of four men stand by on the r., and farther on, near a well, another

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man and a woman; on the l. the owner of the château, his wife and children, the youngest of whom is on the nurse's lap, are looking on at the dance; a peasant is inviting the eldest girl to follow the example of her brother, who is taking part in the dancing; two figures are at a door in the wall, over which is seen the château; trees, buildings, and ricks on the r. Signed and dated, "D. Teniers f. 1645." Panel, 32½ by 49½ in.

99 THE COUNTRY INN.

LORD WANTAGE. **Isaac van Ostade.**

At the door of the inn, which occupies the whole of the r. of the picture, is a group consisting of a gentleman who has dismounted from a grey pony, an ostler holding a jug, a man seated, a woman, and a child; above them, on some steps leading to a larger building overhung with trees, are a man, woman, and child; on the roof of the larger building is a stork on its nest; beyond it rises a church steeple; on the l. is seen a traveller approaching the gate; wooded landscape beyond. Signed and dated, "Isaac Ostade, 1649." Canvas, 32½ by 26 in.

100 RIVER-SCENE.

STEPHENSON CLARKE, ESQ. **Aart van der Neer.**

A river flows through the centre of the picture, with houses and trees on either bank; in the l. foreground is a man in a punt, fishing; cloudy sky, the sun setting in the background. Panel, 13½ by 19½ in.

101 FLOWERS.

BARCLAY FIELD, ESQ. **Jan van Huysum.**

A vase of flowers on a marble slab; brown background. Signed, "Jan van Huysum fecit." Panel, 19½ by 16 in.

102 LES PHILOSOPHES BACHIQUES.

LORD WANTAGE. **David Teniers.**

Interior of a tavern; two men seated at a table; the one on the l. in a red cap, holding a glass in his r. hand, and a pipe in his l.; the other sits on the farther side of the table, rolling up some tobacco in a paper over an earthen dish; a third stands behind them, looking on and listening; on the l. is a man leaning against the side of a fireplace, and another man standing in front of it, while at the doorway on the r. a woman turns to look back as she passes out; on a shelf at the back are various articles of crockery. Signed, "D. Teniers f." Panel, 13 by 17½ in.

LENT BY — PAINTER.

103 RIVER-SCENE.

CHARLES T. D. CREWS, ESQ. — **Jacob van Ruysdael.**

Mouth of a river with fishing-boats; in the r. corner two men in a boat are drawing a net; in the centre of the picture are two boats, one with its sail down; beyond are several others sailing, lit up by a gleam of sunshine; bank of the river, with houses and trees in the distance; stormy sky. Signed, "Ruysdael." Panel, 13 by 23 in.

104 THE GIANT'S STAIRCASE, Ducal Palace, Venice.

MARTIN H. COLNAGHI, ESQ. — **Francesco Guardi.**

View looking up the staircase, with numerous figures on the steps and at the bottom. Panel, 7½ by 6 in.

105 AN INTERIOR.

CHARLES T. D. CREWS, ESQ. — **David Teniers.**

A man, seated at a table, is singing, accompanied by another with a guitar; a third holds a pipe in his hands; on a seat is a jug and a glass of wine; an old woman is looking in at the door. Signed, "D. Teniers fec." Panel, 9½ by 7 in.

106 VIEW OF A RUIN AND CASCADE.

STEPHENSON CLARKE, ESQ. — **Jacob van Ruysdael.**

In the foreground a stream flows over a dam between ruined buildings, those on the farther side surrounded by trees; beyond them is a wood; two figures on the top of the wall on the l.; on the r. is a boat, with two men in it; blue sky with light clouds. Signed, "JVR" (connected). Canvas, 22½ by 25½ in.

107 THE FIGHT INTERRUPTED.

CHARLES T. D. CREWS, ESQ. — **Jan Steen.**

Interior of a tavern; a group in the centre composed of two men, one of whom has attacked the other, and two women, who are endeavouring to separate them; two old women seated in the background and a man look on amused; on the l. a man is coming down stairs with a jug, and above him a man and woman looking in through a window; in the background a woman is holding the door against a man who is trying to force it open; dice on the floor. Signed and dated, "J. Steen (J and S connected), 16 ." Panel, 15 by 19 in.

LENT BY — PAINTER.

108 PEASANTS PLAYING CARDS.

F. L. James, Esq. — Adrian Brauwer.

Interior; two peasants seated at a table, playing cards; three others look on; two more are in the background behind the seated figure on the l.; in the r. background a man standing in front of a fireplace, and a woman sitting on a stool near him. Signed and dated, "A. Brauwer, 1635." Panel, 12½ by 15½ in.

109 Portrait of AN OLD WOMAN.

Lord Wantage. — Rembrandt.

Half figure, seated to l., nearly full-face; dark dress, ruff, close-fitting black cap, with a peak on the forehead. Signed and dated, "Rembrandt, 1660." Canvas, 29½ by 25 in.

110 VESSELS IN A GALE MAKING FOR PORT.

G. G. Tremlett, Esq. — Solomon van Ruysdael.

Rough sea; a three-masted vessel in the foreground, sailing towards land, which is seen on the r.; other vessels beyond; stormy sky. Canvas, 29 by 39 in.

111 A MILL.

Barclay Field, Esq. — Jacob van Ruysdael.

A mill-pond occupies the foreground; the centre and r. of the picture are occupied by the buildings of the mill; the water is seen rushing over the dam between the two mill-wheels into the pond below; on the dam are two men lifting up the hatches; trees behind the mill; distant landscape on the l.; cloudy sky. Signed, "J. V. Ruysdael" (J V and R connected). Panel, 21 by 27 in.

112 THE KITCHEN YARD.

Lord Wantage. — Adrian van Ostade.

An open yard; near a window is a pump, and a vine growing up a wall, with the foliage seen above; under the pump are some fish on a board lying across a tub, and in the foreground are some other fish on a red crockery colander. Panel, 17½ by 14 in.

113 LANDSCAPE, with Figures.

T. Humphry Ward, Esq. — David Teniers.

Two men, one in a red cap, holding a stick, stand talking near some rocks at the edge of a wood; a church spire seen over trees in the distance; cloudy sky. Panel 6½ by 8½ in

LENT BY — PAINTER.

114 THE CARD-PLAYERS.

STEPHENSON CLARKE, ESQ. — David Teniers.

Interior; two men, one in a blue jacket, the other in a red one, seated at a table, playing cards; between them another man looking on, with a mug in his hand; behind are more men smoking; the hat of the man on the l. hangs on his chair, and on the ground beside him is an earthenware jug; above him is an open window; at the back of the room on the r. are two men warming themselves at a fire. Signed, "D. Teniers f." Copper, 9 by 11¼ in.

115 A CARD-PARTY.

BARCLAY FIELD, ESQ. — Adrian van Ostade.

Interior of a room; a man and woman seated at a table, playing cards; the former is holding his pipe on his knee, the woman holds a cup in her r. hand; another man, with a pipe in his hand, stands near, leaning his l. arm on a chair and talking to them. Signed on a bed, "A. V. Ostade" (A and V connected). Panel, 10½ by 8½ in.

GALLERY No. III.

OIL PAINTINGS—116-158.

LENT BY — PAINTER.

116 THE CONFESSOR CONFESSING.

THE MARQUIS OF LANSDOWNE. — Sir David Wilkie, R.A.

Interior of a chapel; a young monk, on his knees, before an older monk, whose l. wrist he is holding with both hands, confessing; near the stall on which the elder monk is seated are a skull and an hourglass. Panel, 49 by 38¼ in.

117 Portrait of ROBERT CHILD, Esq., of Osterley Park.

THE EARL OF JERSEY. — George Romney.

Father of the Countess of Westmorland (No. 118). (For a portrait of his wife see No. 30.)

Full-length, standing in a landscape, under the shade of some trees, facing the spectator, three-quarter face to r.; he holds a gun in his hands, and

LENT BY PAINTER.

his l. arm, on which the barrel rests, is leaning on the trunk of a tree; his hat lies beside him on the tree, and his legs are crossed; his dog is sitting on his r.; red long-skirted coat, green waistcoat, and breeches; shoes with gold buckles. Canvas, 95½ by 57½ in.

118 Portrait of THE COUNTESS OF WESTMORLAND.

THE EARL OF JERSEY. George Romney.

Sarah Anne, daughter of Robert Child, Esq., of Osterley Park (see Nos. 117 and 30); m., 1782, John, 10th Earl of Westmorland (see No. 122); d. 1793.

Three-quarter figure, standing in a landscape facing the spectator, profile to l.; her arms, which are crossed, lean on a pedestal, on which her ermine robes are lying; white dress, open in front; gold-embroidered gauze scarf. Canvas, 58 by 46 in.

119 Portrait of A SOULPTOR.

THE EARL OF JERSEY. William Dobson.

Half figure, standing to r., the head turned towards the spectator; in his l. hand he holds a statuette, the r. rests on his hip; dark dress, with dark cloak thrown over the r. shoulder; curtain background. Canvas, 42½ by 34½ in.

120 THE MARLBOROUGH FAMILY.

THE DUKE OF MARLBOROUGH. Sir Joshua Reynolds, P.R.A.

The following are the persons represented:—George Spencer, fourth Duke of Marlborough, b. 1739, d. 1817; Caroline, his wife, daughter of John, Duke of Bedford, d. 1811; their children, George, Marquis of Blandford, afterwards 5th Duke, b. 1766, d. 1840; Lord Henry Spencer, b. 1770; Lady Caroline, afterwards Viscountess Clifden, b. 1763; Lady Elizabeth, b. 1764; Lady Charlotte, afterwards Lady Nares, b. 1769; Lady Anne, afterwards Countess of Shaftesbury, b. 1772.

The Duchess stands in the centre of the picture, her r. hand resting on the arm of the Duke, who is seated in a chair, holding a cameo in his l. hand; he is resting his r. arm on the shoulder of his eldest son, who stands by his side, holding a scarlet case; on the r. of the picture Lady Caroline rests her l. hand on the shoulder of the youngest child (Lady Anne), who is shrinking in fright from a grotesque mask held up by Lady Charlotte; her r. hand is clasped in that of Lady Elizabeth, between whom and the Duchess stands Lord Henry, pointing to the cameo in his father's hand; two spaniels and an Italian greyhound are shrinking in fear from the mask.

The scene is laid in a vestibule, with massive columns hung with curtains, and having a central arch through which part of the park is seen. Painted 1777. Canvas, 125 by 113 in.

LENT BY — PAINTER.

121 Portrait of SIR KENELM DIGBY.

RIGHT HON. W. E. GLADSTONE, M.P. — **Van Dyck.**

A distinguished soldier, scholar, and courtier; b. 1603; was noted for his handsome person and extraordinary strength; d. 1665.
Half figure standing to l., three-quarter face; his r. hand, with fingers outspread, rests upon the front of the dark cloak in which he is wrapped; on the l. is seen a sunflower; dark background. Canvas, 41 by 32 in.

122 Portrait of THE EARL OF WESTMORLAND.

THE EARL OF JERSEY. — **George Romney.**

John, 10th Earl; b. 1759; Lord Lieut. of Ireland, 1790-95; m. 1st, Sarah Anne, daughter of Robert Child, Esq. (see No. 118); d. 1841.
Three-quarter figure standing to l. in a landscape, three-quarter face; his l. hand rests on the hilt of his sword; in his r. hand is his black three-cornered hat; long red coat with epaulettes, white waistcoat and breeches, wig. Canvas, 58 by 46 in.

123 Portrait of MR. DRUMMOND.

LORD BURTON. — **Thomas Gainsborough, R.A.**

Full-length, standing facing the spectator, in a landscape, with legs crossed; his l. arm rests on a bank, and in his l. hand is his broad-brimmed black hat; long blue coat, with large brass buttons, white waistcoat and lace tie, breeches and top-boots; powdered hair. Canvas, 90 by 58 in.

124 THE PAINTER'S DAUGHTERS.

LADY LINDSAY. — **Palma Vecchio.**

Three half figures singing, the one in the centre accompanying on a lute; the one on the r. holds a piece of music; landscape background. Canvas, 36 by 48½ in.

125 FIGURES AND STILL-LIFE.

THE DUKE OF WELLINGTON. — **Velasquez.**

Two boys seated at a table, on which are spread earthen pots, a pestle and mortar, dishes, and a tall jar, with an orange on the top of it; one of the boys is holding a small cup to his lips. Canvas, 25 by 40 in.

LENT BY — PAINTER.

126 THE BAPTISM IN THE JORDAN.

Mrs. James Walker. — **Salvator Rosa.**

Wooded and rocky landscape, in the centre of which flows the river between high wooded cliffs; distant landscape seen through a gap in the cliffs; in the foreground St. John is seen baptizing Christ, with various figures looking on; on the r. a group of men are bathing; blue sky, with clouds. Canvas, 68 by 102 in.

127 Portrait of A MAN.

National Gallery of Ireland. — **School of Lionardo da Vinci.**

Half figure, seated facing the spectator, with his arms leaning on a ledge, on which is inscribed "ALEXANDER OLIVERIUS V."; dark cloak; gold chain round his neck, to which a jewel is attached; long fair hair falling over his shoulders; mountainous landscape in the background. Canvas, 26 by 21 in.

128 THE MARRIAGE OF THE VIRGIN.

Sir Richard Wallace, Bart. — **Murillo.**

A composition of twelve small full-length figures; in the centre are the Virgin and St. Joseph, with their hands clasped, and between them the High Priest, with his hand raised; behind the Virgin are four female attendants, and behind St. Joseph five suitors, one breaking a staff; behind is a crimson curtain, with a ray of light falling from above, and the Holy Spirit in the form of a dove. Panel, 29 by 22 in.

129 ST. PETER.

Lieut.-Col. Edmund Molyneux. — **Spagnoletto.**

Three-quarter figure of the saint, in black and brown drapery, holding a key in his r. hand, his head resting on his l., and looking up. Canvas, 45 by 36 in.

130 EUROPA.

H.M. The Queen. — **Claude.**

(From Buckingham Palace.)

The shore of a large bay, or seaport, the entrance to which is protected by a round tower; on the r. are trees, and buildings in the distance; several vessels are in the port; in the foreground Europa is seated on the back of the bull, which is led by two of her attendants, while a third walks beside her; four more of her companions are seated round a tree on the l., and a herd of cattle browse round the shore on the r.; blue sky, with clouds. Signed and dated, "Claudio Le Lor[rain] Roma A 1667." Canvas, 39½ by 52 in.

LENT BY — PAINTER.

131 VIRGIN AND CHILD.

LORD WANTAGE. — Murillo.

The Virgin, seated, holding the Child in her lap with the l. hand, while the r. hangs by her side; He is looking out of the picture, and plays with the Virgin's hair with His r. hand, the other resting on her bosom. Canvas, 64 by 42½ in.

132 LA FEMME À L'ÉVENTAIL.

SIR RICHARD WALLACE, BART. — Velasquez.

Half figure of a lady, standing to l., three-quarter face; her r. hand, gloved, holds a fan; with her l. hand, also gloved, she holds a black lace mantilla which is over her head and covers her shoulders; a rosary hangs on her l. wrist; brown dress, cut square across the bosom; necklace of dark-coloured stones; dark background. Canvas, 36½ by 27 in.

133 A SEAPORT.

THE MARQUIS OF LANSDOWNE. — Claude.

View looking out to sea; columns of a large building in the r. foreground, near which is a boat, with two men in it; other boats and ships beyond; a large building on the l., in front of which are numerous figures; trees and a high tower beyond; ships in the distance on both sides; blue sky, with light clouds, lit up by the morning sun, which shines across the sea. Copper, 13 by 17 in.

134 EUROPA.

THE EARL OF DARNLEY. — Titian.

The partly nude figure of Europa is seen lying on the back of the bull, who is swimming out to sea; her l. hand grasps one of his horns, and with her r. she holds up a piece of red drapery; an amorino follows on a dolphin, and alongside is seen the head of a fish; other amorini above; on the shore may be seen the companions of Europa, and some cows. Signed, "TITIANVS.F." Canvas, 70 by 80½ in.

135 FLIGHT INTO EGYPT.

LADY LINDSAY. — Leandro Bassano.

The Virgin seated, beneath a curtain, hanging from a tree covered with fruit, holds the Child on her lap; the little St. John kneels before Him, with a lamb by his side; behind him an angel plucking some of the fruit; other child angels in the sky above; hilly landscape in the background, in which are small figures of the Virgin on the ass, with the Child on her lap. Panel, 39 by 33½ in.

LENT BY — PAINTER.

136 **AN EMBARKATION.**

Sir Watkin Williams Wynn, Bart. — **Claude.**

View looking out to sea; in the foreground, on some steps leading down to the sea from some columns on the l., are three figures, two of them in armour; a boat is lying at the foot of the steps; several vessels a little way out on the l., others beyond; a rocky point on the r., on which are some large trees; a boat, full of men, is in the shadow of the trees; blue sky, with light clouds, lit up by the rising sun shining across the sea. Copper, 15 by 20¼ in.

137 **Portrait of DON BALTHAZAR CARLOS.**

S. H. Fraser, Esq. — **Velasquez.**

Prince of Asturias, son of Philip IV. and Isabel of Bourbon.
Full-length figure of the Prince as a little boy, standing slightly to l., in a landscape, under a fig tree, loading his gun, and looking at the spectator; black dress slashed with white; white lace collar and cuffs; hair cut straight across the forehead. Canvas, 56 by 42½ in.

138 **THE ENCHANTED CASTLE.**

Lord Wantage. — **Claude.**

The castle stands upon a rocky shore by the sea, partly surrounded by trees; to the l. rocky hills and woodland extend far away towards the distant coast and sea; two sails of fishing-boats are seen on the sea in the middle distance, while nearer, on the r., is a boat with two men in it; in the foreground, which is broken and grassy, is a seated female figure; close behind this figure is a deer grazing, with other deer near. Canvas, 34 by 58 in.

139 **VIRGIN AND CHILD.**

Lieut.-Col. Edmund Molyneux. — **Luis de Morales.**

Small three-quarter figure of the Virgin, holding the Child on a cushion on her lap, leaning forward and nursing Him; He is looking round and smiling; dark background. Panel, 30 by 25 in.

140 **ST. JEROME PRAYING IN THE DESERT.**

National Gallery of Ireland. — **Spagnoletto.**

Nude half figure of the saint, with long grey beard, looking up, his hands clasped in prayer; dark background. Signed, "Jusepe de Ribera, Español." Panel, 32 by 26¼ in.

LENT BY — PAINTER.

141 **VIRGIN AND CHILD.**

LADY LINDSAY. — **Giorgione.**

Three-quarter figure of the Virgin, seated, with the Child lying on her lap, and holding her veil with His r. hand; a river, buildings, and various small figures in the background. Panel, 30½ by 40½ in.

142 **THE LAST SUPPER.**

LORD WANTAGE. — **Titian.**

Sketch for the famous picture in the Escurial at Madrid. Canvas, 29½ by 40½ in.

143 **ST. SEBASTIAN.**

W. HOLMAN HUNT, ESQ. — **Velasquez.**

Small, almost nude figure of the saint, standing facing the spectator, one arm tied above his head, the other behind him; dark background. Panel, 18 by 13 in.

144 **LANDSCAPE.**

LADY LINDSAY. — **Gaspar Poussin.**

In the foreground are two figures, one with a helmet; large trees on the l.; woods beyond; above them rises a hill, on which are the buildings of a town; blue sky, with light clouds. Panel, 9 by 13½ in.

145 **VIEW IN DRESDEN.**

THE EARL OF NORMANTON. — **Bernardo Canaletto.**

An open square, in which are a number of people, and some carts, &c., drawn by horses and oxen; buildings all round the square, in the centre of which is an equestrian statue; a glimpse of hills is seen through a gap at the far end of it; blue sky. Canvas, 19 by 32½ in.

146 **Portrait of A DUTCH GENTLEMAN.**

ANTONY GIBBS, ESQ. — **Frank Hals.**

Three-quarter figure, standing to r., three-quarter face, holding a broad-brimmed black hat in his l. hand, and a pair of gloves in his r.; black dress, white ruff; grey background. Inscribed, "ÆTAT. SUÆ 52 ANº. 1639." Canvas, 45 by 36 in.

LENT BY — PAINTER.

147 Portrait of MADAME LE ROY.

SIR RICHARD WALLACE, BART. — **Van Dyck.**

Wife of Philippe Le Roy (see No. 149).

Full-length, standing to r., three-quarter face; she holds a black ostrich feather fan in her hands; black, square-cut satin dress, with large puffed sleeves, wide white lace collar; strings of pearls round her neck and wrists, and on the front of her gown; short fair hair, dressed so as to project on each side; a small spaniel crouches at her feet; architectural and curtain background; sky seen through an opening on the l. Inscribed, "ÆT. SUÆ 16, A. 1631." Canvas, 84 by 47¼ in.

148 APOTHEOSIS OF THE DUKE OF BUCKINGHAM.

THE EARL OF JERSEY. — **Rubens and Jordaens.**

George Villiers, 1st Duke of Buckingham; b. 1592; was a great favourite of James I., who created him Duke of Buckingham in 1623; was assassinated 1628.

Full-length of the Duke, bareheaded, in richly jewelled armour, mounted on a brown horse, which is standing on its hind legs; his head is turned towards the spectator; his r. hand holds a baton, and his blue cloak is flying out behind him; both hands gloved; the figure of Fame is seen in the air before the Duke, with a wreath; other allegorical figures near him; below, in the l. corner, are Neptune and Amphitrite (painted by Jordaens); in the background is the sea, with ships saluting. Canvas, 122½ by 134 in.

This picture is said to have been painted by Rubens, who was a friend of the Duke's, at Paris in 1625.

149 Portrait of PHILIPPE LE ROY.

SIR RICHARD WALLACE, BART. — **Van Dyck.**

Son of Jacob Le Roy; filled several offices of trust in the Low Countries; was a great patron and lover of art, and a personal friend of Van Dyck's.

Full-length, standing to l., nearly full-face; one foot on a step leading from a garden into a house; his r. hand caresses a hound, which is looking up at him; his l. rests on the hilt of his sword; black dress, with lace collar and cuffs, and sleeves puffed and slashed; black cloak over his shoulder. Inscribed, "ÆTATIS SUÆ 34, A. 1630." Signed, "A. VAN DYCK F." Canvas, 84 by 47¼ in.

150 STUDY OF A WHITE HORSE.

T. GAMBIER PARRY, ESQ. — **Van Dyck.**

Portrait of a horse given by Rubens to Van Dyck when the latter was starting on his journey to Italy in October 1621.

A white horse, with bridle and red saddle-cloth, standing on the slope of a hill; flowing tail and plaited mane; landscape beyond on the r. Canvas, 46 by 41 in.

LENT BY — PAINTER.

151 LANDSCAPE.

Sir Watkin Williams Wynn, Bart. — Rubens.

Scene in a wood; a man, with several hounds, pursuing some deer across a glade; cloudy sky; the sun shining through trunks of trees on the l. Panel, 24 by 35 in.

152 LANDSCAPE: Vale of Llangollen.

Sir Watkin Williams Wynn, Bart. — Richard Wilson, R.A.

View looking down on to a river; in the foreground two men, one chopping a fallen tree, and a woman carrying sticks; trees on the r., beyond which four men hauling in a net; a bridge spans the river below, with buildings and a church tower near; figures on horseback, and sheep on a mound to the l., beyond which is seen a castle, on a conical hill; other hills farther off on the r.; blue sky, with light clouds. Canvas, 69½ by 93 in.

Exhibited at the Royal Academy 1771 (No. 221).

153 Portrait of QUEEN CHARLOTTE, Wife of George III.

The Earl of Powis. — Thomas Gainsborough, R.A.

Charlotte Sophia, 2nd daughter of Charles Louis Frederick, Duke of Mecklenburg-Strelitz; b. 1744; m. George III. 1761; d. 1818.

Full-length, standing slightly to r., nearly full-face, looking to l.; white dress, open in front, with train; black lace shawl, which is held by her l. hand to her waist; her r. hand holds the end of it; pearl necklace and bracelet; she wears in the front of her dress a miniature of the king; a crown lies on a cushion on a table behind her; architectural and curtain background; sky and trees seen through a window on the l. Canvas, 94 by 57½ in.

154 THE BATTLE OF LA HOGUE.

Edward P. Monckton, Esq. — Benjamin West, P.R.A.

This battle was fought off Cape La Hogue, May 19th to 22nd, 1692, between the combined English and Dutch fleets under Admiral Russell, and the French under Tourville, and ended in a decisive victory for the allies.

Several boats, full of men fighting at close quarters, on the r., under the stern of a man-of-war; the nearest one is sinking, and the people are being pulled out of the water; other boats, full of men, on the l.; in the nearest one a trumpeter, behind a gentleman, who stands up pointing with his l. hand; behind them is a man-of-war on fire, and farther off another surrounded by boats; the sky is obscured by smoke. Inscribed, "B. West, 1778. Retouched 1806." Canvas, 65 by 96 in.

LENT BY — PAINTER.

155 Portrait of THE HON. MISS MONCKTON.

EDWARD P. MONCKTON, Esq. — **Sir Joshua Reynolds, P.R.A.**

Mary, youngest daughter of John, 1st Viscount Galway; m. 1786, as his 2nd wife, Edmund, 7th Earl of Cork; d. 1840.

Full-length, seated facing the spectator, on a stone bench, in a landscape; her l. arm rests on a pedestal, on which is a vase; she holds her forefinger to the corner of her mouth; white dress, gold-embroidered scarf, blue cloak; at her feet lies a spaniel. Painted 1779. Canvas, 93 by 57½ in.

For a portrait of the same lady at an advanced age, see No. 43.

156 THE DEATH OF WOLFE.

EDWARD P. MONCKTON, Esq. — **Benjamin West, P.R.A.**

The scene is on the heights of Abraham, above Quebec; some of the buildings of the town are seen through the smoke on the l., where the battle is going on; the St. Lawrence, with shipping, is seen on the r.; in the foreground the figure of Wolfe, lying, supported by Major Barré and Mr. Adair, who is staunching his wound with a handkerchief; Capt. Smith holds the r. hand of the dying man, while General Monckton looks on, himself supported by another gentleman; Col. Williamson bends over the group, while an Indian, crouching opposite, watches the scene; cloudy sky, obscured by smoke. Inscribed, "B. West, 1796. Retouched 1806." Canvas, 65 by 96 in.

Painted for General the Hon. Robert Monckton. There are two other renderings of this picture, one at Hampton Court, and another belonging to the Duke of Westminster.

157 Portrait of LADY BEAUCHAMP.

LORD BURTON. — **George Romney.**

Second daughter of Robert Palmer, Esq.; m. 1778, Sir Thomas Beauchamp, 2nd Baronet; d. 1847.

Full-length, standing to l. in a landscape, three-quarter face, leaning her r. arm on a pedestal; white dress, open in front, blue sash. Canvas, 93 by 58 in.

158 LANDSCAPE: Vale of Llangollen.

SIR WATKIN WILLIAMS WYNN, BART. — **Richard Wilson, R.A.**

View looking down from a height along a river, which flows between woods below; under a large tree in the l. foreground two boys and a girl are resting, and one of the boys holds his hand out to a dog which is standing near; a woman on a horse, led by a man, is going along a path just over the brow of the hill; rocky mound with bushes on the r.; hill with castle and other eminences in the distance; blue sky, with light clouds. Canvas, 70 by 93 in.

Exhibited at the Royal Academy 1771 (No. 222).

WATER-COLOUR ROOM.

SCULPTURE, BRONZES, MEDALS, AND PLAQUETTES,
Chiefly of the Renaissance Period.

On the WALLS and on PEDESTALS.

SCULPTURE—Nos. 1-46.

LENT BY

1 BAS-RELIEF.—Coloured gesso duro. The Virgin and Child. In tabernacle frame, with a dove painted on the pediment, and below the inscription, "Ave Maria gratia plena." Italian, 15th century.

J. P. Heseltine, Esq.

2 BAS-RELIEF.—Coloured gesso duro. The Virgin and Child. Italian, 15th century.

G. P. Boyce, Esq.

3 BAS-RELIEF.—Coloured gesso duro. The Virgin and Child. With rich surrounding architectural frame. Florentine, 15th century, perhaps after a marble by Mino da Fiesole, 1400–1485.

C. Drury E. Fortnum, Esq.

4 BAS-RELIEF.—Coloured gesso duro. The Virgin and Child. He holds a bird in his hands. By Alessandro da Settignano.

J. E. Boehm, Esq., R.A.

5 BAS-RELIEF.—Coloured gesso duro. Holy Family. By Donatello, 1386–1466. Copy of a marble at St. Petersburg.

Earl of Wemyss.

SCULPTURE—WALLS AND PEDESTALS.

LENT BY

6 BAS-RELIEF.—Coloured gesso duro. The Virgin and Child. In an architectural frame. Italian, 15th century.

J. P. Heseltine, Esq.

7 GROUP.—Terra-cotta. Charity. Draped female figure, seated, with a child on her lap. Three other children, one on her r. and two on her l., are clinging to her garments. By **Jacopo Tatti**, called **Sansavino**, 1486–1570.

Earl of Wemyss.

8 BUST.—Marble. The Young St. John. Of the Florentine School of the 15th century. Possibly by **Antonio Rossellino**, 1427–c. 1490, or by an artist who worked much in his manner.

C. Drury E. Fortnum, Esq.

9 BAS-RELIEF ROUNDEL.—The Virgin and Child with Adoring Angels. Inscribed at the back, "*formato adj* 17 *d Gennaio* 1428," and with the name **Nicholo**. Possibly an early work by **Luca della Robbia**, 1400–1482, or moulded by **Niccolo Baroncelli**, the bronze-caster of Florence and pupil of Brunnelleschi, who died in 1453.

C. Drury E. Fortnum, Esq.

10 BUST.—Terra-cotta. Portrait of Lorenzo de' Medici, called 'Il Magnifico,' 1448–1492. Ascribed to **Antonio Pollaiuolo**, c. 1433–1498.

Believed to have been moulded from the face after death; the eyes, &c., retouched, and the hair and bust modelled. Probably the model from which Lord Taunton's bust, with the beretta, was subsequently executed.

C. Drury E. Fortnum, Esq.

11 BAS-RELIEF.—Enamelled terra-cotta. The Virgin and Child. With blue background and lilies. In ebony frame. By **Andrea della Robbia**, 1435–1525.

W. Holman Hunt, Esq.

SCULPTURE—WALLS AND PEDESTALS.

LENT BY

12 TABERNACLE.—Carved wood, framing a bas-relief in enamelled terra-cotta. The Virgin and Child, with Adoring Angels, Cherubs, and the Eternal Father above. Attributed to **Andrea della Robbia**, 1435–1525.

C. Drury E. Fortnum, Esq.

13 VASE.—Enamelled terra-cotta. Of globular form, with dolphin handles. Scale-work, &c., picked out with gold. **Della Robbia** ware, c. 1480.

C. Drury E. Fortnum, Esq.

14 BAS-RELIEF.—Enamelled terra-cotta. The Administration of the Last Sacrament to Santa Maria Egyptiaca. By **Andrea della Robbia**, 1435–c. 1525.

A replica of one of the predella panels to the great altar-piece in the Duomo at Arezzo, done c. 1470.

C. Drury E. Fortnum, Esq.

15 BUST.—Terra-cotta. A Portrait. Florentine, 16th century. Believed to be by **Benvenuto Cellini**, 1500–1570, but by some ascribed to **Baccio Bandinelli**, 1487–1559.

C. Drury E. Fortnum, Esq.

16 BAS-RELIEF.—Enamelled terra-cotta. The Virgin and Child, encircled with border of flowers and fruit, in colour. By **Andrea della Robbia**, 1435–1525.

W. Holman Hunt, Esq.

17 BUST.—Marble. St. John. Florentine, 15th century.

Earl of Wemyss.

18 BAS-RELIEF.—Gesso duro. The Virgin and Child. Italian, 15th century.

Sir Frederick Burton.

SCULPTURE—WALLS AND PEDESTALS.

LENT BY

19 STATUETTE.—Bronze. A Faun. Italian, 15th century.

Duke of Devonshire, K.G.

20 BAS-RELIEF.—Terra-cotta. Ugolino della Gherardesca and his Family in the Torre della Fame. By **Pierino da Vinci**, 1520–1550. One of the originals made for the Gherardesca family. Formerly attributed to Michel Angelo.

This is a plastic representation of the scene and moment described by Dante ('Inferno')—

"Poscia che fummo al quarto di venuti
Gaddo mi si gittò disteso ai piedi,
Dicendo; padre mio, che non mi ajuti?
Quivi mori." . . . .

C. Drury E. Fortnum, Esq.

21 BAS-RELIEF.—Coloured gesso duro. The Virgin and Child. In tabernacle frame, with a dove painted on the pediment, and beneath the inscription, "Ave Maria gratia plena Dmn." By **Donatello**, 1386–1466.

This composition exists in Turin with a painted garland in the sky background and other differences of detail. Others also are found with marks more or less distinct of their use as shrines.

W. Holman Hunt, Esq.

22 BAS-RELIEF.—Gesso duro. The Virgin and Child, and Little St. John; a cherub's head on the plinth. Italian, 15th century.

R. H. Benson, Esq.

23 BAS-RELIEF.—Gesso duro. The Virgin and Child. In tabernacle frame. Italian, 15th century.

Sir F. Leighton, Bart., P.R.A.

24 BAS-RELIEF.—Gesso duro. The Virgin and Child, with Angels. Italian, 15th century.

Earl of Wemyss.

SCULPTURE—WALLS AND PEDESTALS.

LENT BY

25 BUST.—Gesso duro. Portrait of Lucrezia Borgia. Italian, 15th century.

Earl of Wemyss.

26 & 27 TWO COLUMNS.—Marble. Carved in arabesques. Italian, 16th century. Portions of a doorway in the possession of the lender.

George Donaldson, Esq.

28 BAS-RELIEF.—Slate. St. Cecilia. Bust to l.; her head encircled with a diadem, from beneath which her hair here and there escapes. By **Donatello**, 1386–1466.

Earl of Wemyss.

29 BUST.—Bronze. Filippo Strozzi, of Florence, 1426–1491. Life size. Ascribed to **Benedetto da Majano**, 1442–1497.

J. P. Heseltine, Esq.

30 HIGH-RELIEF. The Virgin and Child. By **Antonio Rossellino**, 1427—c. 1490.

George Donaldson, Esq.

31 BAS-RELIEF.—Marble. Head of St. Geneviève of Brabant. Attributed to the **School of Orcagna**, end of 14th century.

C. Drury E. Fortnum, Esq.

32 BAS-RELIEF.—Slate. Profile of a Youth. Italian, early 16th century.

Earl of Wemyss.

33 BAS-RELIEF.—Marble, circular. Profile Head of a Girl. Italian, 15th century.

Earl of Wemyss.

SCULPTURE—WALLS AND PEDESTALS.

LENT BY

34 BAS-RELIEF.—Pietra serena. THE VIRGIN AND CHILD. In very low relief (*stacciato*), and unfinished. Has been ascribed to **Donatello**, but is, with greater probability, the work of **Desiderio da Settignano**, 1428–1463.

C. DRURY E. FORTNUM, ESQ.

35 BAS-RELIEF.—Marble. THE VIRGIN AND CHILD. Florentine, of the School of Donatello, perhaps by **Desiderio**, c. 1450.

A replica, with slight variation, is in the Gallery at Turin.

C. DRURY E. FORTNUM, ESQ.

36 BAS-RELIEF.—Marble. Bust, to r., of a female; her hair knotted behind her head. By **Donatello** or his School.

HENRY VAUGHAN, ESQ.

37 BAS-RELIEF.—Marble. THE VIRGIN AND CHILD, WITH ANGELS ADORING. Inscribed on the plinth, "OPUS MINI." In tabernacle frame, with "I H S" on the pediment. By **Mino da Fiesole**, 1431–1486.

T. GAMBIER PARRY, ESQ.

38 BAS-RELIEF.—Marble, circular. THE VIRGIN AND CHILD, AND LITTLE ST. JOHN. By **Michel Angelo Buonarotti**, 1475–1564. Unfinished.

ROYAL ACADEMY.

39 BAS-RELIEF.—Marble. THE VIRGIN AND CHILD; with cherubs' heads and an architectural border. In tabernacle frame. By **Antonio Rossellino**, 1427—c. 1490.

T. GAMBIER PARRY, ESQ.

40 BAS-RELIEF.—Marble. THE VIRGIN AND CHILD. In tabernacle frame. By **Donatello**, 1386–1466.

This differs from the one in the Uffizi in being in lower detail, in having carved pattern at elbow, and in a few other particulars.

W. HOLMAN HUNT, ESQ.

SCULPTURE—WALLS AND PEDESTALS.

LENT BY

41 BAS-RELIEF.—Marble. The Virgin and Child. By **Mino da Fiesole**, 1431–1486.

T. Gambier Parry, Esq.

42 BAS-RELIEF.—Bronze The Flagellation. Christ bound to a column; two men holding the cords, two others with scourges. In richly carved frame. Sienese.

George Salting, Esq.

43 BAS-RELIEF.—Marble. Virgin and Child surrounded by Cherubs. Attributed to **Donatello**, 1386–1466.

Mrs. Frederick Pepys Cockerell.

44 PANEL.—Alabaster, bas-relief. The Coronation of the Virgin. Small full-length figures, seated, of Christ and the Virgin. Early 14th century. French.

T. Gambier Parry, Esq.

45 BAS-RELIEF.—Marble, circular. The Virgin and Child. In carved frame. Artist unknown, but by some ascribed to **Mino da Fiesole**, 1431–1486.

W. Holman Hunt, Esq.

46 PANEL.—Marble, alto-rilievo. The Holy Family. In carved wood frame. Ascribed to **Agostino Busti**, called **Il Bambaia**. First half of the 16th century.

J. P. Heseltine, Esq.

In UPRIGHT CASES.

BRONZES.

CASE A.

All the Objects in this Case are
Lent by C. Drury E. Fortnum, Esq.

1 STATUETTE.—Bronze. Hercules. Nude, and in attitude as striking with his club. North Italian, 15th or early 16th century.

2 PLAQUE.—Bronze. The Ascent of Elijah in the Fiery Chariot. Of the Paduan School of the 15th century.

3 STATUETTE.—Bronze. Eve (or Cleopatra?). Nude, with the serpent in her r. hand. Probably North Italian, of the latter end of the 15th century.

4 STATUETTE.—Bronze. An Aged Female Prisoner. Probably Florentine, of the latter part of the 16th century. Companion to No. 27.

5 STATUETTE.—Solid bronze, chiselled. The Virgin. Erect, hooded, and with ample drapery; resting the head on the l. hand. Conjecturally attributed to Lorenzo Ghiberti, 1381–1455. Companion figure to No. 16. They have probably stood at the side of a central crucifix.

6 BAS-RELIEF.—Bronze. The Deposition. Cast from the small study for, or worked after, the altar-piece of terra-cotta in the Cathedral of St. Antonio at Padua by Donatello.

7 BUST.—Bronze. Minerva, wearing a plumed helmet and with the ægis on the breast. The eyes, studs, earrings, &c., of silver. Early 16th century, in the manner of the antique.

BRONZES—CASE A.

8 STATUETTE.—Bronze. VENUS AT THE BATH. Nearly nude, the l. foot resting on a pedestal. By **Giovanni da Bologna**, c. 1530–1608. An original of the time.

9 MEDALLION.—Wax. Portrait of MICHEL ANGELO. Bust, profile to r. The original model taken by **Leone Leoni**, from the life, in 1562. In gilt metal frame, with inscription at the back, "Ritratto di Michel Angiolo Buonaroti . fatto dal naturale da Leone Aretino suo amico."

10 MEDAL.—Bronze. MICHEL ANGELO. Bust to r. "MICHAEL ANGELUS . BONARROTUS . FLOR . AES . ANN . 88. LEO." *Reverse:* an old man led by a dog, and legend. By **Leone Leoni**, c. 1510–1592. (See also Case H, No. 23.)

11 GROUP.—Bronze. THE PIETÀ OF MICHEL ANGELO. A highly elaborated reduction of this famous work by a Florentine goldsmith sculptor of the second half of the 16th century.

12 LAMP.—Bronze. Boat-shaped, with circular central opening and cover surmounted by a cock; the deck and body covered with figures and subjects in bas-relief; the rudder and three root-like scrolls in front, act as supporting feet—these have been broken and are restored. North Italian, end of 15th or early 16th century.

13 PLAQUETTE.—Bronze. THE DESCENT FROM THE CROSS. Flemish, of the 16th century, under Italian influence.

14 STATUETTE.—Boxwood. ST. SEBASTIAN TIED TO THE STEM OF A TREE. Attributed to **Brustoloni**, of Venice.

15 BUST.—Partly gilded and enamelled in colour. A negro dressed in braided doublet, pointed cap with tassel, waist-scarf, &c. Probably Venetian, 16th century.

BRONZES—CASE A.

16 STATUETTE.—Bronze. St. John. Erect, fully draped, the hands clasped in an agony of grief. Conjecturally attributed to **Lorenzo Ghiberti**, 1381–1455. Companion figure to No. 5. They have probably stood at the sides of a central crucifix.

17 STATUETTE.—Bronze. Ulysses (?). In costume of a warrior, with chain armour, covered by a heavy fur mantle. Flemish. By **Adrian Fries**, or **Vries**, flourished end of 16th century.

18 STATUETTE.—Bronze. Venus. Semi-draped, in attitude as expecting to receive the apple from Paris. Probably North Italian, 15th or early 16th century, in the manner of Giacomo Francia.

19 KNOCKER.—Bronze. A draped female half figure emerging from a shell and holding the head of a lion on either side; their hind-legs and tail unite in scrollwork above. Probably Venetian, first half of 16th century.

20 STATUETTE.—Bronze. St. John Baptist. Draped in an under fur-lined garment and ample over-mantle. The movement is as advancing towards the left; the hands to the front are holding a cross (restored). Ascribed to the north of Italy; perhaps by the elder of the **Lombardi**; or of the **Paduan School**; although by some believed to be the work of **Donatello** in his softer manner. Second half of 15th century.

21 STATUETTE.—Bronze. St. Catherine. A rough cast from the study in the wax. Perhaps by **François du Quesnoy**, called **Il Fiammingo**, 1594–1644, or by **Moderno**, end of 15th century.

22 PLAQUE.—Bronze. Tito Vespasiano Strozzi, Florentine poet, 1422–1505. Bust to r., on the back of a metal mirror. North Italian, c. 1460.

23 GROUP.—Bronze. Laocoon. A 16th century rendering, but differing materially from the antique group.

BRONZES—CASE A.

24 PLAQUE.—Bronze. The Triumph of Ariadne. Replica of the panel in the Florentine bronze pedestal attributed to **Desiderio da Settignano**, 1428–1463, but also to **Vittorio Ghiberti** (son of Lorenzo).

25 GROUP.—Gilt Bronze. Fragment of a fountain centre-piece (?). A dolphin sporting on the waves, on the curved back of which Cupid stands blindfolded, in the act of discharging an arrow. Probably Venetian, 16th century.

26 FRAME.—Portion of a benitier. On either side an angel stands on gilded scrollwork, lions' masks, &c.; cherubs' heads at top and bottom, and a surmounting crest, an eagle bitten by a serpent, with the motto, "SEMPER . ARDENTIVS." Probably Florentine, of the latter part of the 16th century.

27 STATUETTE.—Bronze. A Male Prisoner, partly draped. Probably Florentine, of the latter part of the 16th century. Companion to No. 4.

BRONZES.

CASE B.

All the Objects in this Case are

Lent by J. P. Heseltine, Esq.

1 GROUP.—Bronze. Venus and Cupid.

2 HEAD.—Boxwood. Head of a Female. 14th century.

3 STATUETTE.—Bronze. Boy Seated. From a fountain. **School of Donatello.**

4 GROUP.—Bronze, with gold ornaments. Venus and Cupid.

BRONZES—CASE B.

5 FIGURE.—Boxwood. A Horse. Italian, 17th century.

6 BOX.—Bronze. Italian, 15th century.

7 STATUETTE.—Bronze. Charity. By **Vincenzo Danti**, of Perugia, 1530–1576.

8 STATUETTE.—Bronze. The Gladiator. Early bronze copy of the antique, on hammered copper stand.

9 STATUETTE.—Bronze. Kneeling Figure of Venus.

10 STATUETTE.—Wax. Female Torso.

11 GROUP.—Bronze. Samson Killing the Philistine.

BRONZES.

CASE C.

All the Objects in this Case are
Lent by Sir J. C. Robinson.

1 A. MEDAL.—Bronze. Federigo del Montefeltro, 1st Duke of Urbino, 1422–1482. Executed in commemoration of his having received the Order of the Garter from Edward IV., in 1474. *Reverse:* St. George slaying the Dragon. By **Bertoldo di Giovanni**, of Florence, pupil of Donatello. In the state of an unfinished sketch only.

B. Electrotype copy of the reverse of the medal.

C. Electrotype copy of a plaquette in the Berlin Museum, showing the group of St. George and the Dragon somewhat further elaborated and converted into Bellerophon slaying the Chimera, represented with a lion's head.

It will be noticed that in the medal this head has been erased or scored over with the burin, evidently as not being that of a dragon.

BRONZES—CASE C.

2 STATUETTE.—Marble. An Allegorical Impersonation. By Agostino Busti, called Il Bambaia. First half of the 16th century.

This statuette formed a portion of the tomb of Gaston de Foix, slain in the Battle of Ravenna in 1512. The tomb was commenced about 1515, and carried on till about 1522, when the work, being still unfinished, was discontinued, owing to the expulsion of the French from Lombardy. It was intended to have been erected in the church of Santa Marta in Milan, where the unfinished portions of the work were deposited, but were ultimately dispersed. Many other portions of this celebrated work now exist in various public and private collections in Milan, Turin, Vienna, Madrid, and in the South Kensington Museum. In the last-named collection are two other statuettes belonging to the same part of the work as the present figure, and also the original preliminary drawing for the entire structure. A photograph of this drawing is appended, in which the present statuette will be recognised as that standing at the lower angle of the tomb on the right hand; the South Kensington statuettes are the two adjoining ones, in the centre, representing Fortitude and Charity. All three were considerably varied from the drawing in the process of execution in marble.

3 ORIGINAL MODEL.—Painted terra-cotta. The Dead Christ. By Michel Angelo Buonarroti, 1474–1563. Probably executed about the period of the production of the marble statue of Christ in the church "della Minerva" in Rome, c. 1520.

The painting in oil colours in the usual style of coloration of a Spanish "paso," or religious image, seems to indicate that this work found its way, probably towards the end of the 16th century, into Spain. In the early part of the present century it belonged to the architect Sir Jeffrey Wyatville, R.A., by whom the pedestal was added.

4 BUST.—Marble. Portrait of a Florentine Boy, in the character of the Young St. John the Baptist. By Donatello, 1386–1466.

5 ALTO RILIEVO.—Lead or pewter. Lucretia killing herself. By Donatello, 1386–1466.

6 GROUP.—Bronze. Hercules killing Cacus. By Giovanni da Bologna, c. 1530–1608.

7 "TONDO," or circular bas-relief.—Terra-cotta. The Virgin and Child surrounded by angels. By Lorenzo Ghiberti, 1381–1455.

BRONZES.

CASE D.

The Objects in this Case are lent by different Owners, as specified under the title of each.

LENT BY

1 STATUETTE.—Wax. Model for figure, by **Giovanni da Bologna**, c. 1530–1608.

Earl of Wemyss.

2 BUST.—Bronze. A Satyr, horned and with pointed ears. A light thin cast, probably *à la cire*. Italian, 16th century; in imitation of the antique.

C. Drury E. Fortnum, Esq.

3 EQUESTRIAN STATUETTE.—Bronze. The Condottiere Gattamelata, Captain-General of the Venetian forces. Reduced copy of the celebrated colossal statue at Padua, by **Donatello**, 1386–1466. Apparently a work of the same period as the original.

Alfred Seymour, Esq.

4 GROUP.—Bronze. Venus, nude, standing behind a triangular pedestal, on which she rests her r. foot; from this she is about extracting a thorn. Cupid stands at the side assisting the operation. Probably Florentine, of the School of **Giovanni da Bologna**, late 16th or early 17th century.

C. Drury E. Fortnum, Esq.

5 FIGURE.—Bronze. A Rhinoceros.

J. E. Boehm, Esq., R.A.

6 PLAQUETTE.—Bronze. St. George and the Dragon. St. George represented as a Roman soldier, his horse rearing, is about to strike the dragon beneath him. Cast *à la cire perdue* in very high relief, the horse and rider being almost detached from the base. By **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

T. Whitcombe Greene, Esq.

BRONZES—CASE D.

LENT BY

7 STATUETTE.—Bronze. ATHENE, helmeted and wearing the ægis on the breast. Antique.

J. E. BOEHM, ESQ., R.A.

8 STATUETTE.—Bronze. A MAN DRAWING A SWORD. By **Giovanni da Bologna**, c. 1530–1608.

THE EARL OF WEMYSS.

9 STATUETTE.—Marble. ST. PETER. Draped figure, with a book under his r. arm and a key in his l. hand.

J. E. BOEHM, ESQ., R.A.

10 GROUP.—Bronze. SATYR, WITH A TURTLE AND SNAKE.

J. E. BOEHM, ESQ., R.A.

BRONZES.

CASE E.

All the Objects in this Case are

Lent by C. DRURY E. FORTNUM, ESQ.

1 SALTCELLAR.—Bronze. A youthful and muscular male figure, nude, is kneeling on the r. knee and supporting a clam-shell on his neck and shoulders. The artist's finished original from which others, for a service of gilded bronze, were executed by less able hands; of these, two are in the South Kensington Museum. Italian, possibly the work of **Guglielmo Della Porta** or some other pupil of Michel Angelo. Middle of 16th century.

2 INKSTAND.—Bronze. A NUDE BOY, seated on a rock, holds a leafy cornucopia between his legs (the receptacle for the ink); one similar, to hold a candle or sand, is held at his left side. Circular open-work base. Probably Florentine, of the end of the 15th or early 16th century.

BRONZES—CASE E.

3 STATUETTE.—Bronze. PEGASUS REARING, the head turned to the r. Early 16th century. Possibly modelled or cast from a study of the horse for the equestrian statue of Francesco Sforza at Milan by **Leonardo da Vinci**, 1452–1519.

4 CANDLESTICK.—Bronze. Three kneeling boys support the patera, from which rises the urn-shaped stem and nozzle. North Italian, 16th century. On a black wood stand. Companion to No. 14.

5 STATUETTE.—Bronze. NUDE FIGURE OF A GIRL, seated and stooping to trim her feet. Probably Florentine, of the **School of Giovanni da Bologna**, late 16th or early 17th century.

6 INKSTAND.—Bronze. A youth seated on a tree-trunk (the pen-holder) is extracting a thorn with his l. hand from the r. foot. A shell at his l. is for the ink. Reversed in position and differing in detail, as the hair, &c., from the well-known antique in the Capitoline Museum. Probably North Italian, 16th century.

7 INKSTAND.—Bronze. On a square base supported at the angles by scrollwork masks, a draped female is seated on a circular pedestal; she holds a tablet. The cover lifts, displaying divisions for ink, pens, &c. Probably Florentine, 17th century.

8 CANDLESTICK.—Bronze. Of baluster form, with wide base and ornamented in zones of foliated mouldings, masks, and festoons, acanthus and strapwork, executed on the wax model, from which it appears to have been cast without subsequent tooling. Probably of the **Paduan School** of the 15th century, c. 1470.

9 SALTCELLAR.—Gilt bronze and silver. On a triangular base enriched with dolphins, scrollwork, &c., are three sea-horses surrounding a central stem from which project three shell-shaped silver bowls. On the summit is a statuette of Neptune. Probably Venetian, c. 1550–1570.

BRONZES—CASE E.

10 INKSTAND.—Bronze. On a triangular plinth, with lion's feet, are three sitting sphinxes, between which is the inkglass. The moulded cover is surmounted by a group, consisting of Pan seated, his hands bound behind, to whom a nude female, Venus, vainly offers fruits. Cupid, in the act of shooting, is on the other side; a young Bacchic boy lies beneath. North Italian, attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

11 INKSTAND.—Bronze. A quadrangular architectural base, with central shield and cornucopia at the angles, above two of which is an Amorino; in the centre an aged Satyress is about to bathe her baby in a tub (the inkholder). Perhaps Roman, of the second half of the 16th century.

12 CANDLESTICK.—Bronze. Enriched with foliated scrollwork, seemingly cast from the wax model without subsequent tooling. Probably Florentine, about 1470–1480.

13 INKSTAND.—Bronze. A MERMAID, helmeted and double-tailed, holds a vase (the ink-receptacle) between the two tails. Probably Venetian, in the manner of Alessandro Leopardi, early 16th century.

14 CANDLESTICK.—Bronze. Companion to No. 4.

15 INKSTAND.—Bronze. A NUDE FIGURE OF PAN, seated on the base of a column; he holds a two-handled vase (the ink-holder) on his r. thigh, in his l. hand the pandæan pipes; he listens as to an echo. Probably of the **Paduan School**, c. 1480–1490.

16 INKSTAND.—Bronze. A SATYR SEATED ON A TORTOISE, holding a large shell (for the ink) with his r., and in his l. hand a fish. Florentine, in the manner of, and possibly by **Bartolomeo Ammanati**, 1511–1592.

17 INKSTAND.—Bronze. A marine monster writhing on its back, on which stands a warrior pulling at a cable, which drags open the monster's mouth (the ink-receptacle). An escutcheon of arms—

BRONZES—CASE E.

Rondinelli of Florence—on the quadrate moulded base. The subject is supposed to represent Orlando dragging the monster from the deep. Florentine, 16th century, in the manner of, and long attributed to **Benvenuto Cellini**, 1500–1570.

18 SALTCELLAR.—Gilded bronze. A youth kneeling on the r. knee and supporting a clam-shell on his neck and shoulders. One of a service made from the artist's finished model (No. 1), c. 1550.

19 SALTCELLAR.—Gilt bronze. On an elongated octagonal base, a figure of a Triton is astride a tortoise; in his r. hand he holds a conch-shell as a trumpet to his mouth; with his l. he supports a clam-shell on his back to contain the salt. Probably Venetian, c. 1550.

20 INKSTAND.—Bronze. On a square base a nude female figure, helmeted, stands at the side of a vase; she points upwards with her r. hand, a skull is thrust backward by her r. foot; a label on the ground is inscribed in relief, "VITAM.NON.MORTEM.RECOGITA." The vase, against which rests a shield, of quadrate and angular form, is decorated with medallion heads and scrollwork, between which is an emblem of two fish impaled on a spear, that of **Peter Vischer**, of Nuremberg, 1455–1529. Probably of the same date as No. 24.

21 STATUETTE.—Bronze. ADAM (?). Nude, advancing, and looking towards his left. Probably Florentine, of the second half of the 16th century.

22 GROUP.—Bronze. LATONA AND HER CHILDREN (?). Recumbent, nude, resting on her right elbow. Most probably by **Guglielmo della Porta**, the pupil of Michel Angelo, c. 1550.

23 STATUETTE.—Bronze. A WARRIOR IN ARMOUR, in the act of drawing his sword. By **Adrian Fries**, or **Vries**. End of 16th century.

BRONZES—CASE E.

24 INKSTAND.—Bronze. On a square base a nude female figure stands resting on an oviform vase; with her r. hand she points upwards; a skull is at her feet, a round shield and sword on the ground; a label rests against the vase inscribed in relief, "VITAM. NON. MORTEM. RECOGITA," and the initial letters "PxV." between which is the emblem of the two fishes impaled. Beneath, incised, is the date 1525 and the cross with hook, another emblem of Peter Vischer, of Nuremberg, 1455–1529. See also No. 20.

25 INKSTAND.—Bronze. A TRITON RIDING ON A TURTLE; on one of his scaly extremities he holds a conch-shell, and is supporting another above his head—receptacles for ink and sand. Probably Roman, of the first half of 17th century, and in the manner of Bernini.

BRONZES.

CASE F.

All the Objects in this Case are
Lent by GEORGE SALTING, ESQ.

1 STATUETTE.—Bronze. HERCULES, holding in his l. hand the apples of the Hesperides; in his r. a long knotted club, resting on the ground. On the original bronze stand. North Italian, early 16th century.

2 STATUETTE.—Bronze. VENUS, seated on a rock. Italian.

3 STATUETTE.—Bronze. AN ATHLETE OR A CAPTIVE. Italian.

4 STATUETTE.—Bronze. VENUS CALLIPYGE. Italian.

BRONZES—CASE F.

5 GROUP.—Bronze. The Rape of the Sabines. Two figures. Attributed to **Giovanni da Bologna**, c. 1530–1608.

6 STATUETTE.—Bronze. A Dancing Boy. Attributed to **Giovanni da Bologna**. Companion to a very similar figure in the Bargello, Florence.

7 STATUETTE.—Bronze, Venus, holding out her hand; the upper portion of the figure nude. Italian.

8 DOUBLE HEAD.—Bronze. Boy and Girl Faun. Found near Naples. Græco-Roman.

9 & 10 FIGURES.—Bronze. Pair of Sphinxes, the wings meeting behind the head, and terminating in an ornamental scroll. Large leaves project outward over the breasts, from below the neck. North Italian, 16th century.

These figures, which are seated on oblong stands, supported on lions' claws, are repliche of the sphinxes at the base of the famous paschal candlestick made by **Il Riccio** for the Church of St. Anthony of Padua.

BRONZES.

CASE G.

All the Objects in this Case are
Lent by GEORGE SALTING, ESQ.

1 MODEL for a Fountain.—Bronze. Italian.

2 STATUETTE.—Bronze. ST. SEBASTIAN BOUND TO A TREE. Italian.

3 GROUP.—Bronze. HERCULES STRANGLING THE NEMÆAN LION. On a convex base, on which lie Hercules' club and bow. Italian, 15th century.

4 GROUP.—Bronze. VENUS EXTRACTING A THORN FROM HER FOOT; Cupid looking on. Italian.

5 STATUETTE.—Bronze. NEPTUNE. Nude figure, standing on a shell, on which also is a sea-horse. Attributed to **Benvenuto Cellini**, 1500–1570.

6 HAND-BELL.—Bronze. A DANCE OF CUPIDS round the body of the bell, two of them supporting a blank shield; the handle is formed of the nude figure of a boy with a tambourine. Florentine, fifteenth century.

7 INKSTAND.—Bronze. HERCULES AND THE NEMÆAN LION, whose open jaws form the receptacle for the ink. Italian.

8 STATUETTE.—Bronze. CHARITY. Draped female figure, holding a child in her arms, two other children beside her. Italian.

9 INKSTAND.—Bronze. VENUS holding a vase on her shoulder; Amorini at the foot. Italian.

In DESK CASES.

MEDALS AND PLAQUETTES.

CASE H.

All the Objects in this Case are
Lent by J. P. Heseltine, Esq.

1 MEDAL.—Bronze. Altobello Averoldo, Bishop of Pola, 1497–1532. Bust to r., wearing a biretta. *Reverse:* Truth repulsing two men who seek to cover her with a veil. Artist unknown. Brescia.

2 MEDAL.—Bronze. Lodovico Carbone, a poet of Ferrara, 1436–1482. Bust to r. His head uncovered and crowned with laurel. *Reverse:* a Siren with double tail. By **Sperandio** of Mantua, c. 1440–1528.

3 MEDAL.—Bronze. Gentile Bellini, Venetian painter, 1421–1507. Bust to l., wearing a Florentine cap, with long hair.

4 MEDAL.—Bronze. Leonello d'Este, Lord of Ferrara, 1407–1450. Bust to l., bare-headed, and in scale armour. *Reverse:* a lynx blindfolded, on a square cushion. By **Vittore Pisano**, of Verona, called **Pisanello**, c. 1380–1455. (See also No. 34.)

5 PLAQUETTE.—Bronze. Chase of Wild Boar. Hunter mounted, with sword raised above his head; below, a wild boar. Artist unknown.

6 MEDAL.—Bronze. Ludovico Maria Sforza, called "Il Moro," 7th Duke of Milan, 1451–1508. Bust to r., in decorated armour. No reverse.

MEDALS AND PLAQUETTES—CASE H.

7 PLAQUETTE.—Bronze. Sleeping Bacchante and Satyrs. Bacchante reclining against a column inscribed "VIRTVS." Near her, two children and two satyrs standing by, one of whom lifts her robe. By **Fra Antonio da Brescia**, end of 15th century.

8 MEDAL.—Bronze. Elizabetta Quirini. Bust to l. *Reverse* (shown): The Three Graces. Attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

9 PLAQUETTE.—Pewter. Arithmetica. Proof for the decoration of a salver. By **François Briot**, c. 1560–c. 1610. Companion to No. 16.

10 MEDAL.—Bronze. Cosmo de' Medici, called Pater Patriæ, 1389–1464. Bust to l., wearing a biretta. *Reverse:* Florence, seated. Ascribed to **Donatello**, 1386–1466.

11 MEDAL.—Silver. The same as 10. *Reverse* (shown).

12 PLAQUETTE.—Bronze. Abundance and a Satyr. Abundance lying on the ground with her r. hand raised, and holding with her l. the cornucopia. To the left a Satyr, standing, plays a horn. By **Fra Antonio da Brescia**, end of 15th century.

13 MEDAL.—Bronze. Gino Vechietti. Bust to r., wearing a biretta. *Reverse:* Fortune, holding a sail, standing on a dolphin. Artist unknown. Italian, end of 15th century.

14 MEDAL.—Bronze. Jacobus Trottus of Ferrara, Secretary of Borso and Ercole d'Este. Bust to r., wearing a Florentine cap. *Reverse:* a naked man holding a sword in r. hand, and standing with l. foot on a dragon. By **Sperandio** of Mantua, c. 1440–1528.

15 MEDAL.—Bronze. Louis XII. of France; 1462–1515. Bust to l., wearing a mortier. "LVDOVIC XII. FRANCORV. REX. MEDIOLANI. DUX." *Reverse:* a porcupine under a large crown. By **Michel Colombe**, end of 15th century.

16 PLAQUETTE.—Pewter. Musica. Proof for the decoration of a salver. By **François Briot**, c. 1560–c. 1610. Companion to No. 9.

MEDALS AND PLAQUETTES—CASE H.

17 MEDAL.—Bronze. Melchior Pfinzing, Prior of St. Sebald's at Nuremberg. Bust to r. *Reverse:* Cupid tossing about heraldic emblems. "Vanitas vanitatum, omnia vanitas." Artist unknown. Augsburg work of the finest time.

18 MEDAL.—Bronze. Magdalen of Mantua. Bust to r. dated 1504. *Reverse* (shown): The Hours chasing each other. Artist unknown.

Compare a sketch by Leonardo da Vinci, in the Royal Library at Windsor.

19 MEDAL. — Bronze. Iñigo d'Avalos, Marquis of Pescara. Bust to r., in loose tunic and broad-brimmed hat, from which falls a veil on his right shoulder. *Reverse:* a globe. By **Vittore Pisano**, of Verona, called **Pisanello**, c. 1380–1455.

20 MEDAL.—Silver. Henri IV. of France, 1553–1610. Bust to r. dated 1632. *Reverse:* two columns, with palm and olive supporting a crown. Artist unknown.

21 MEDAL.—Silver. Louis XIII. of France, 1601–1643. Bust to r. *Reverse:* the young Dauphin (afterwards Louis XIV.) to l., nearly full-faced. "Monseigneur le Dauphin fils de France 1642." Artist unknown.

22 PLAQUETTE.—Bronze. The Judgment of Paris. On the l. Paris, seated, gives the apple to Venus; behind her, Juno and Minerva. Cupid flies above the head of Venus. Inscribed, "IO.F.F." By **Giovanni delle Corniole**, c. 1470–c. 1516. (See also Case K, No. 1, o, Case L, No. 31, and Case N, No. 38.)

This example is interesting from the fact that it is convex, and has the old mounting at the back for feathers to be worn in a cap.

23 MEDAL.—Bronze. Michel Angelo Buonarotti, Florentine painter, sculptor, and architect, 1475–1565. Bust to r., head uncovered, with beard. *Reverse:* Blind man walking to r., led by his dog. By **Leone Leoni**, of Arezzo, c. 1510–1592. (See also Case A, Nos. 9 and 10.)

24 MEDAL.—Bronze. Victorino da Feltre, a celebrated scholar and professor. Bust to l., wearing a mortier. *Reverse:* Pelican feeding its young. By **Pisano**.

MEDALS AND PLAQUETTES—CASE H.

25 MEDAL.—Lead. Niccolò Puzzolo. Bust to r., wearing a hat. *Reverse:* a castle surrounded by water. Artist unknown.

26 MEDAL.—Bronze. Alphonso V., King of Aragon and Naples, 1394–1458. Bust to r. *Reverse:* Female with purse in r. hand, and in l. a staff entwined with a serpent. By **Paolo de Ragusio**, flourished c. 1451.

27 MEDAL.—Bronze. Unknown youthful female bust to l. *Reverse:* Man kneeling, holding basket of grapes. Cupid on a globe, with bow. By **Giovanni Maria Pomedello**, of Verona, flourished c. 1519–c. 1534.

28 MEDAL.—Bronze. Zantani. Bust to r., long hair, without beard. *Reverse:* a Phœnix. By the **Venetian Medallist of 1523.**

29 MEDAL.—Bronze. Pietro Pomponazzio, Mantuan poet and philosopher, 1462–1526. Bust to r. *Reverse:* an eagle and a ram. "MEA.F." Possibly by **Giovanni Mazzinghi**, called **Mea**, Florentine painter, flourished end of 15th century.

30 MEDAL.—Bronze. Beatrice of Portugal; m. 1504, Charles, Duke of Savoy; d. 1538. Bust to l. No reverse. Artist unknown.

31 PLAQUE.—Bronze. Rhea Silvia. Undescribed. Attributed to **Peter Vischer** of Nuremberg, 1455–1529.

Compare the carving in soapstone at South Kensington Museum.

32 MEDAL.—Bronze gilt. Alfonso V., King of Aragon and Naples, 1394–1458. *Reverse* (shown): the King as a boy, hunting a boar with two hounds. "VENATOR.INTREPIDVS." By **Vittore Pisano**, of Verona, called **Pisanello**, c. 1380–1455.

33 MEDAL.—Silver. Filippo Visconti, 3rd Duke of Milan, 1391–1447. Bust in armour to r. *Reverse:* the same on horseback. By **Pisano.**

This medal is probably chased by Pisano. Compare the drawing in the Louvre and Gaye, 'Carteggio inedite d'artisti,' 1451.

MEDALS AND PLAQUETTES—CASE H.

34 MEDAL.—Bronze. Leonello d'Este, Lord of Ferrara, 1407–1450. Bust to l., bare-headed, and in scale armour. *Reverse* (shown): naked male figure reclining to r. By **Pisano.** Another example of No. 4 with head slightly different.

35 MEDAL.—Bronze. Giovanni Mocenigo, Doge of Venice, 1408–1485. Bust to l. No reverse. Artist unknown, Venetian School.

36 PLAQUETTE.—Bronze. The Virgin and Child, with two cherubs standing at the foot of the throne. By **Moderno,** end of 15th century. This varies from the examples usually known, and is without the inscription, "*Ave Regina Celorum.*"

37 MEDAL.—Bronze. Paulo Giovio the Historian, Bishop of Nocera, 1483–1552. Bust to l., wearing a cap. Dated 1552. *Reverse* (shown): Paulo Giovio raising a man from the grave. By **Francesco da Sangallo,** Florentine sculptor and architect, 1494–1576.

38 MEDAL.—Bronze. Federigo del Montefeltro, 1st Duke of Urbino, 1422–1482. Bust to l., in chain armour, cuirass, and round high cap. *Reverse:* the Duke in armour, on horseback, advancing to l. By **Sperandio,** of Mantua, c. 1440–1628. (The reverse is shown in Case I, No. 22.)

39 MEDAL.—Bronze. Hercules I. (d'Este), 2nd Duke of Ferrara, 1431–1505. Bust to l., in cap and decorated tunic. *Reverse:* Hercules, with lance and shield; behind, the sea and three columns. By **Coradini,** of Modena (?), flourished c. 1471.

40 PLAQUETTE.—Bronze. Jason, standing upright, with right hand resting on a bow; at his feet the dragon. *Reverse* (shown): Cupid asleep. By **Fra Antonio da Brescia,** end of 15th century. (See also Case L, No. 62.)

41 MEDAL.—Bronze. Francesco da Sangallo, sculptor and architect, of Florence, 1494–1576. Head to l., with long beard. *Reverse:* the Tower of Santa Croce, at Florence, of which he was the architect. By **Sangallo.**

MEDALS AND PLAQUETTES—CASE H.

42 MEDAL.—Gold. Giovanni Galeazzo Sforza, 6th Duke of Milan, 1468–1494. Youthful head to r., wearing a cap. By Cristofano or Ambrogio Foppa, called Il Caradosso, c. 1445–c. 1527. (See also Case M, No. 22.)

43 MEDAL.—Silver. Giovanni Galeazzo Sforza, 6th Duke of Milan, 1468–1494. Bust to r. Ascribed to Leonardo da Vinci, 1452–1519.

44 MEDAL.—Bronze. Charles V., Emperor of Germany, 1500–1558. Bust to r. *Reverse:* "Fundatori Quietis 1530," within wreath. Artist unknown, German (?). (See also No. 53.)

45 MEDAL.—Silver. Erasmus, 1467–1536. Bust to l. *Reverse:* a terminus. Artist unknown, German.

46 MEDAL.—Silver. Martin Luther, 1483–1546. Bust to l., wearing cap. *Reverse:* a heart with cross in a heraldic rose. Luther was imprisoned at the Wartburg in the latter part of 1521. Artist unknown, German (?).

47 MEDAL.—Bronze. Cecilia Gonzaga, daughter of Gianfrancesco Gonzaga, 1st Marquis of Mantua, 1425–1451. Bust to l. *Reverse:* a young girl, naked to below the waist, seated on a rock by the side of a unicorn. Dated 1447. By Vittore Pisano, of Verona, called Pisanello, c. 1380–1455.

48 MEDAL.—Bronze. Unknown. Bust to l., bare-headed, with curly hair. "NI.IV.PA.AN.XXXVIII."—possibly "Nicolaus jurisconsultus Patavinus." Dated 1520. *Reverse:* Fortune. Artist unknown, Venetian School.

49 MEDAL.—Silver. Charles I. of England, 1600–1649. Marriage jeton. Charles and his Queen, Henrietta Maria, facing each other. *Reverse:* Cupid strewing flowers. "Fundit amor lilia mixta rosis, 1625." Artist unknown, English.

50 MEDAL.—Silver, oval. John Claypole, 1658; m. Oliver Cromwell's daughter. Bust to l., wearing doublet. *Reverse* plain. By Thos. Simon.

MEDALS AND PLAQUETTES—CASE H.

51 PLAQUETTE.—Bronze. Vulcan forging Arrows for Cupid. High relief. "Amor vincit omnia." North Italian. Artist unknown. (See also Case N, No. 48.)

52 MEDAL.—Silver. Margaretha Ganc. Head to r. *Reverse:* two coats of arms. "Ein mvtter $\overline{xx}$ kinder." Artist unknown, German.

53 MEDAL.—Silver. The same as No. 44.

54 MEDAL.—Bronze. Giulia Astallia. Half figure of young girl, wearing a close-fitting dress, to l. "Diva. Jvlia. Astallia." *Reverse:* Phœnix rising from the flames. Artist unknown. (See also Case I, No. 34.)

55 MEDAL.—Bronze. Filippo Mazerano, Venetian poet, c. 1457. Bust to l., in ornamented coat. "Philippo Maserano veneto. mvsis. dilecto." *Reverse:* Arion on a dolphin. By **Giovanni Boldu**, of Venice, flourished 1457–1466.

56 MEDAL.—Bronze. Pietro Aretino, 1492–1557. Bust to l. *Reverse:* Truth, naked; before her a Satyr. Artist unknown.

57 MEDAL.—Bronze. Francis I. of France, 1494–1547. Bust to l. No reverse. By **Benvenuto Cellini**, 1500–1570.

58 MEDAL.—Charles VIII., of France, 1470–1498. Bust to l., wearing a mortier. *Reverse* (shown): Samson and the lion. Artist unknown, French (?).

59 MEDAL.—Bronze. Albert Dürer, 1471–1528. Head to r., bare-headed. *Reverse:* the arms of Dürer. Attributed to **Hagenauer**.

60 MEDAL.—Bronze. Jacopa Corrigio. Bust to r., with hair in a net; to the l. a lily bound with a sprig of oak. *Reverse:* Cupid bound to a tree. Ascribed to **Giovanni Maria Pomedello**, of Verona, flourished c. 1519–c. 1534. (See also Case N, No. 9.)

F

MEDALS AND PLAQUETTES—CASE H.

61 MEDAL.—Bronze. Jacob Petrucci. Bust to l., wearing a cap. *Reverse:* eagle. Probably by Pastorino, of Siena, c. 1508–1592.

62 MEDAL.—Bronze. Lucrezia de' Medici. Bust to l. A shell.

63 MEDAL.—Bronze-gilt. Pope Paul III. (Alessandro Farnese), 1466–1550. Bust to r. *Reverse:* Gryphon and serpent in garland. Ascribed to Benvenuto Cellini, 1500–1570.

64 MEDAL.—Gold. Pauline Borghese. Bust to l. *Reverse* (shown): The Three Graces. French. By Andrieu.

65 MEDAL.—Bronze. André Tiraqueau, Ambassador for Francis I. and Henri II., 1480–1553. Bust to l., with long beard, wearing a biretta. "A(ndreas) tiraqvellvs. senat par(isiensis) romæ 1552." No reverse. French. Artist unknown.

MEDALS AND PLAQUETTES.

CASE I.

Nos. 1–77 of the Objects in this Case are

Lent by George Salting, Esq.

1 MEDAL.—Bronze. Domenico Malatesta, called Malatesta Novello, Lord of Cesena, 1418–1465. Bust to l. *Reverse* (shown): Malatesta in armour, kneeling before a crucifix; on l. his horse tied to a tree; on r. a dead tree and rocks. By Vittore Pisano, of Verona, called Pisanello, c. 1380–1455.

2 MEDAL.—Bronze. Ludovico Gonzaga, 2nd Marquis of Mantua, 1414–78. Bust to l., in armour. *Reverse:* Ludovico in armour, on horseback; above the head of the horse a large sunflower. By Pisano.

MEDALS AND PLAQUETTES—CASE I.

3 MEDAL.—Bronze. Leonello d'Este, Lord of Ferrara, 1407–1450. Bust to r., in scale armour. *Reverse* (shown): an "Amorino" holding a scroll of music before a lion; in background, a column, on which is displayed the badge of Leonello, a mast and sail, and the date 1444. By **Pisano.** (See also Case H, Nos. 4 and 34.)

4 MEDAL.—Bronze. John (7th) Palæologus, Emperor, 1390–1428. Bust to r., bearded, with dome-shaped hat. *Reverse:* the Emperor on horseback, his hands clasped in prayer before a cross; a mounted page to l. By **Pisano.**

5 MEDAL.—Bronze. Niccolò Piccinino, a condottiere of Perugia, 1380–1444. Bust to l., in armour, a mortier on his head. *Reverse:* a griffin with a collar inscribed "perusia." By **Pisano.**

6 MEDAL.—Bronze. Isotta da Rimini, mistress, and afterwards 3rd wife of Sigismundo Pandolfo, Lord of Rimini, —— 1470. Bust to r., wearing a headdress formed of two ribbons crossed. *Reverse:* an elephant. By **Matteo de' Pasti,** of Verona, flourished c. 1441–1464.

7 MEDAL.—Bronze. Isotta da Rimini. Bust to r., wearing a large head-veil, which falls on her shoulders. *Reverse:* an elephant. By **Matteo de' Pasti.**

8 MEDAL.—Bronze. Leon Battista Alberti, Florentine architect, —— 1472. Bust to l., wearing a robe. *Reverse:* a winged eye surrounded by garland of leaves. By **Matteo de' Pasti.**

9 MEDAL.—Bronze. Joanna Albizzi; m. 1486, Lorenzo Tornabuoni. Bust to r. *Reverse:* The Three Graces. By **Niccolo Fiorentino,** 1430–1499.

10 MEDAL.—Bronze. Constantius Sforza, Lord of Pesaro, son of Alessandro Sforza, 1448–1483. Bust to l., in armour. *Reverse* (shown): Alessandro Sforza, Lord of Pesaro, 1409–1468. Bust to l., in armour. By **Gianfrancesco Enzola,** of Parma, flourished 1456–1475.

MEDALS AND PLAQUETTES—CASE I.

11 MEDAL.—Bronze. JOANNES ALOISIUS TOSCANI, Milanese lawyer, —— 1475. Bust to l. *Reverse:* inscription within an oak-wreath. Artist unknown.

12 MEDAL.—Bronze. JOHN, DUKE OF CALABRIA, eldest son of King Réné of Naples, 1427–1470. Bust to r., wearing a high cap. *Reverse:* a Corinthian temple, with a figure of St. Michael at the top. By **Francesco Laurana**, flourished 1461–1481.

13 MEDAL.—Bronze. GIOVANNI GIOVIANO PONTANO, poet, Secretary to King Ferdinand I. of Naples, 1426–1503. Bust to r. *Reverse* (shown): Urania, in allusion to a work of Pontano so entitled. Artist unknown.

14 MEDAL.—Bronze. CARLO FEDERIGHI. Bust to l., long hair, wearing a cap. *Reverse:* three naked women. Artist unknown latter part of 15th century.

15 MEDAL.—Bronze. VICTOR PAVONIUS, DUCAL CHANCELLOR AT FERRARA, 1463. Bust to r., wearing a cap. *Reverse:* TADDEA, WIFE OF VICTOR PAVONIUS. Bust to l., with a veil. Perhaps by **Antonio Marescotti**, of Ferrara, flourished 1446–1461.

16 MEDAL.—Bronze. GALEAZZO MARIA SFORZA, 5TH DUKE OF MILAN, son of Francesco Sforza, 1444–1476. Bust to l., of Galeazzo as a young man, in armour. *Reverse:* FRANCESCO SFORZA, 4TH DUKE OF MILAN, 1401–1466. By **Gianfrancesco Enzola**, of Parma, flourished 1456–1475.

17 MEDAL.—Bronze. RAFFAELO MAFFEI OF VOLTERRA, 1451–1522. Bust to l., as a young man. *Reverse:* Maffei and another person. Artist unknown.

18 MEDAL.—Bronze. ANDREA BARBAZZA, lawyer of Messina, Councillor of King John II. of Arragon from 1466–1480. Bust to l. *Reverse:* Fame represented with six wings, &c. By **Sperandio**, of Mantua, c. 1440–1528.

MEDALS AND PLAQUETTES—CASE I.

19 MEDAL.—Bronze. Ludovico Brognolo, a noble of Mantua. Bust to l. *Reverse:* two hands holding a rosary. By Sperandio.

20 MEDAL. — Bronze. Giovanni Bentivoglio, Governor of Bologna, 1443–1509. Bust to r., in armour. *Reverse:* Bentivoglio on horseback. By Sperandio.

21 MEDAL.—Bronze. Ludovico Carbone, poet of Ferrara, 1436–1482. Bust to l. *Reverse* (shown): the poet standing by a fountain, receiving a crown from Calliope. By Sperandio.

22 MEDAL.—Bronze. Federigo del Montefeltro, 1st Duke of Urbino, 1422–1482. Bust to l., in chain armour, cuirass, and round high cap. *Reverse* (shown): the Duke in armour, on horseback, advancing to l. By Sperandio. (The obverse is shown in Case H, No. 38.)

23 MEDAL.—Bronze. Francesco Sforza, Duke of Milan, 1401–1466. Bust to r., in armour. *Reverse:* the façade of a temple. By Sperandio.

24 PLAQUE.—Bronze. Eleonora of Aragon, daughter of Ferdinand I., King of Naples; m. 1473, Ercole I., Duke of Ferrara; d. 1493. By Sperandio.

25 MEDAL.—Bronze. Lorenzo de' Medici, called "Il Magnifico," 1448–1492. Head to r., beneath it the choir of the Cathedral of Florence, with priests celebrating mass, and Lorenzo escaping from the conspirators. *Reverse:* Giuliano de' Medici, brother of Lorenzo. Head to l., with the same representation of the Cathedral and priests as above, and Giuliano being killed by the conspirators. By Antonio Pollaiuolo, of Florence, c. 1433–1498.

This medal commemorates the Conspiracy of the Pazzi.

26 PLAQUE.—Bronze. Sigismondo d'Este, Lord of San Martino, 1433–1507. Bust to l. By Sperandio.

MEDALS AND PLAQUETTES—CASE I.

27 MEDAL.—Bronze. Giovanni Baptista Butrigario. Bust to r. *Reverse:* Ercole Butrigario of Bologna, 1581–1609. Bust. Artist unknown.

28 MEDAL.—Bronze. Pope Innocent VIII., 1432–1492. Bust to l. *Reverse:* figures of Justice, Peace, and Abundance. Attributed to **Antonio Pollaiuolo**, c. 1433–1498.

29 MEDAL.—Bronze. Filippo Vadi, Doctor of Pisa, 1457. Bust to l., as a young man. *Reverse* (shown): warrior in antique costume, holding a sword. **Giovanni Boldu**, of Venice, flourished 1457–1466.

30 MEDAL.—Bronze. Girolamo Santucci, of Urbino, Bishop of Fossombrone from 1474–1494. Bust to l. *Reverse:* a figure of Constancy, the l. arm leaning on a column, on which is a shield. Attributed to **Andrea Guazzalotti**, of Prato, 1435–1495.

31 MEDAL.—Bronze. Niccolo Palmieri, Sicilian, Bishop of Orte, 1402–1467. Bust to l. *Reverse:* nude figure of a man, holding an hourglass in his r. hand, leaning with his l. on a long staff. By **Andrea Guazzalotti.**

32 MEDAL.—Bronze. Alfonso d'Este, Duke of Ferrara, 1476–1534. Bust to l., as a young man in armour. *Reverse:* Lucrezia Borgia, wife of Alfonso. Bust to l. Attributed to **Filippino Lippi**, 1460–1505.

33 MEDAL.—Bronze. Bartolommeo Panciatichi, of Florence, 1468–1533. Bust to r. *Reverse:* the arms of the Panciatichi. Artist unknown.

34 MEDAL.—Bronze. Giulia Astallia. Bust to l. *Reverse:* a phœnix. Attributed to **Bartolo Talpa**, flourished c. 1480–c. 1500. (See also Case H, No. 54.)

MEDALS AND PLAQUETTES—CASE I.

35 MEDAL.—Bronze. Tifone Gabrielli, scholar and poet of Venice, 1549. Bust to l. *Reverse* (shown): a woman washing her hands at a stream of water issuing from a rock. Artist unknown.

36 MEDAL.—Bronze. Ludovico Gonzaga, Marquis of Mantua, 1458–1511. Bust to l., as a young man. *Reverse* (shown): Faith and Pallas standing before Ludovic. By **Bartolommeo Melioli** of Mantua, 1448–1514.

37 MEDAL.—Bronze. Isabella d'Este, wife of Gianfresco Gonzaga, Marquis of Mantua, 1474–1539. Bust to r. *Reverse:* a winged female holding a rod; to l. a serpent. By **Gian Cristoforo Romano**, flourished 1507–c. 1523.

38 MEDAL.—Bronze. Alfonso V. of Aragon, King of Naples, 1394–1458. Bust to r., in armour. *Reverse* (shown): the king in a Roman costume, sword in hand, seated on a throne between Bellona and Mars. By **Cristoforo di Geremia**, flourished c. 1450–c. 1468.

39 MEDAL.—Bronze. Pietro Lauro, poet and scholar, of Modena, flourished in the middle of the 16th century. Bust to r. *Reverse:* inscription within a laurel crown. By a medallist signing, "IAV.F," c. 1555.

40 MEDAL.—Bronze. Sultan Mohammed II., 1430–1481. Bust to l., wearing a turban. *Reverse* (shown): Mohammed on horseback, holding a whip in his r. hand. By **Costanzo**, flourished 1481.

41 MEDAL.—Bronze. Sultan Mohammed II., 1430–1451. Bust to l., wearing a turban. *Reverse:* three crowns, one above the other, representing the three kingdoms of Constantinople, Trebizond, and Iconium. By **Gentile Bellini**, of Venice, 1421–1517.

42 MEDAL.—Bronze. Sultan Mohammed II., 1430–1481. Bust to l., with a crescent hanging from his neck. *Reverse:* a triumphal car with two horses led by a nude male figure; on front of car stands a figure clothed in flowing drapery, holding figure of Victory; behind, three nude females representing the three kingdoms of Crete, Trebizond, and Asia. By **Bertoldo di Giovanni**, of Florence, pupil of Donatello, c. 1480.

MEDALS AND PLAQUETTES—CASE I.

43 MEDAL.—Silver. Pope Julius II. (Giuliano della Rovere), 1441–1513. Bust to l. *Reverse:* view of the port of Ostia. Artist unknown.

44 MEDAL.—Silver. Ercole d'Este, Duke of Ferrara. Bust to r. *Reverse:* Hercules about to strike a fugitive foe. Artist unknown.

45 MEDAL.—Bronze. Paul Maffei. Bust. *Reverse:* tree, with lion on each side. Artist unknown.

46 MEDAL.—Bronze. Federigo Nigri. Bust to r., in a coat of mail, wearing a cap with a small feather. *Reverse:* the trunk of a willow-tree. Dated 1552. Artist unknown.

47 MEDAL.—Bronze. Cardinal Domenico Grimani, of Venice, 1463–1523. Bust to l., as a young man. *Reverse:* two female figures representing Theology and Philosophy hand in hand. By **Vittore Gambello, called Camelio**, . 1482–c. 1523.

48 MEDAL.—Bronze. Philip II. of Spain, husband of Queen Mary of England, 1527–1598. Bust to l., in armour. *Reverse* (shown): Bellerophon on Pegasus, slaying the Chimæra. By **Gianpaolo Poggini**, of Florence, 1518–1582.

49 MEDAL.—Bronze. Camillo Gonzaga, Count of Novellara, 1521–1595. Bust to l., in armour. *Reverse* (shown): a landscape. Artist unknown.

50 MEDAL.—Bronze. Pietro Aretino, 1492-1557. Bust to r., with a long beard. *Reverse:* a warrior and other persons in antique costume bringing presents to Aretino, seated on a throne. By **Alessandro Vittoria**, 1525–1608.

51 MEDAL.—Bronze. Federigo Gonzaga II., 1st Duke of Mantua, 1500–1540. Bust to l. *Reverse:* Mount Olympus. Artist unknown.

MEDALS AND PLAQUETTES—CASE I.

52 MEDAL.—Bronze. Francesco Niconizio, of Curzola, a celebrated lawyer. Bust to l., wearing a robe with a fur collar. *Reverse:* nude figure of Mercury near a palm-tree. By **Giulio della Torre**, of Verona, flourished 1504–1540.

53 MEDAL.—Bronze. Lorenzo Ciglamochi. Bust to l., as a man about thirty. *Reverse:* Fortune, under the figure of a female standing on a dolphin. Dated 1495. By the medallist "**à la Fortune.**"

54 MEDAL—Bronze. Camilla Buondelmonti; m. 1490, Gianozzo Salviati. Bust to l., chain and medallion. *Reverse:* Hope under the figure of a female, her head raised towards the sun. By the medallist "**à l'Espérance.**"

55 MEDAL.—Bronze. Alexander Etruscus. Bust to l., of a child of ten years. *Reverse* (shown): a laurel crown, enclosing a figure of Pegasus, to whose mane clings a little genius with a swan behind him. By the medallist signing, **Hermes Flavius**; beginning of 16th century.

56 MEDAL.—Bronze. Francis I. of France, 1494–1547. Bust to r. *Reverse:* Salamander. Artist unknown.

57 MEDAL.—Bronze. Queen Mary of England, second wife of Philip II. of Spain, 1516–1558. Bust to l. *Reverse:* a draped and crowned female figure, holding a palm in her r. hand, and in her l. a torch. By **Jacopo da Trezzo**, of Milan, c. 1530–1589.

58 MEDAL.—Bronze. Philibert le Beau, Duke of Savoy, 1480–1514, and Marguerite of Austria, his wife, 1480–1530. Busts of Philibert and of Marguerite facing. *Reverse:* the arms of Philibert and his wife. By **Marende**, an Italian (?) goldsmith, established at Bourg en Bresse, 1502.

MEDALS AND PLAQUETTES—CASE I.

59 MEDAL.—Bronze. JACOPO LOREDANO. Bust to r. *Reverse:* MUTIUS SCÆVOLA plunging his hand into the flames. By the **Venetian Medallist of 1523.**

60 MEDAL.—Bronze. FRANCESCO MALIPIERI, 1493 ——. Bust to r. *Reverse:* a pelican with outspread wings. By the **Venetian Medallist of 1523.**

61 MEDAL.—Bronze. LEONARDO LOREDANO, DOGE OF VENICE, 1438–1521. Bust to l., wearing the Doge's cap. *Reverse:* Justice holding the balance and a spear. Attributed to **Vittore Gambello, called Camelio,** c. 1482–c. 1523.

62 MEDAL.—Bronze. MARTIN DE HANNA, a Fleming living at Venice, 1475–1553. Bust to r., as an old man. *Reverse:* a woman in floating draperies raising her r. hand towards the sun. By **Leone Leoni,** of Arezzo, c. 1510–1592.

63 MEDALLION.—Bronze. ANDREA GRITTI, DOGE OF VENICE, 1454–1538. Bust to r. No reverse. Ascribed to **Alessandro Leopardi,** flourished end of 15th century.

64 MEDAL.—Bronze. SEBASTIANO RENIERI. Bust to r. *Reverse* (shown): naked figure of a female holding a standard on which is the Lion of St. Mark. By the **Venetian Medallist of 1523.**

65 MEDAL.—Bronze. FRANCESCO FOSCARI, DOGE OF VENICE, 1373–1457. Bust to r., wearing the Doge's robes, &c. *Reverse:* draped figure of a woman as Venice. By the Medallist signing "A. N.," c. 1450.

66 MEDAL.—Bronze. NICCOLO MICHIELI, PROCURATOR OF ST. MARK, VENICE. Bust to l., as an old man. *Reverse:* his wife, DEA CONTARINI. By **Fra Antonio da Brescia,** end of 15th century.

67 MEDAL.—Bronze. PIETRO BALANZANO. Bust to r., in strong relief. *Reverse:* a skull. Artist unknown, beginning of 16th century.

MEDALS AND PLAQUETTES—CASE I.

68 PLAQUETTE.—Bronze. P. Aloysius Trevisani. Bust to r. Dated 1513. Artist unknown.

69 PLAQUETTE.—Bronze. Francesco Panigarola, Bishop of Asti, 1548–94. Bust to l. Dated 1586. Artist unknown.

70 PLAQUETTE.—Bronze. St. Sebastian, bound to a column. Attributed to **Moderno**, end of 15th century.

71 PLAQUETTE.—Bronze. Mars and Victory. Victory, winged and nude, holding a palm branch, is being dragged by the arm by Mars, also nude, and wearing a helmet. Attributed to **Moderno**, end of 15th century. (See also Case K, 1 L.)

72 PLAQUETTE.—Bronze, circular. Apollo and Python. By **Fra Antonio da Brescia**, end of 15th century.

73 PLAQUETTE.—Bronze. Judith placing the Head of Holofernes in a Bag held open by her Maid. *Reverse:* the monogram of the artist. By **Andrea Briosco**, called **Il Riccio**, 1470–1532. From a design of Mantegna's, or from an engraving by Girolamo Mocetto, after that design.

74 PLAQUETTE.—Bronze. Design for a sword-hilt. (See also Case L, No. 17.)

75 MEDAL.—Bronze. Giovanni Bentivoglio of Bologna, 1443–1509. Bust to r., in armour. *Reverse:* inscription. By **Francesco Raibolini**, called **Il Francia**, 1450–1518.

76 PLAQUETTE.—Bronze. Young Warrior in a Biga. (See also Case K, 1 F.)

77 MEDAL.—Bronze. The Marquis d'Effiat, Ambassador to England, 1624. *Reverse* (shown): Hercules and Atlas supporting the globe. By **G. Dupré**.

MEDALS AND PLAQUETTES—CASE I.

Nos. 78–82 are

Lent by F. E. Whelan, Esq.

78 MEDAL.—Silver. Hieronymus Scotti, of Piacenza, 1580. Bust, full-face. *Reverse:* a hand grasping snakes within a wreath. By **Antonio Abondio**, 1538–1591.

79 MEDAL.—Bronze. Cardinal Bembo, 1470–1547. Bust to r. *Reverse* (shown): Pegasus. By **Benvenuto Cellini**, 1500–1570.

80 MEDALLION.—Bronze. Mary Stuart, Queen of Scots, 1543–1587. Bust to r. No reverse.

81 MEDALLION.—Copper and Brass. Head of Antinous. *Reverse* (shown): Mercury holding Pegasus. **Paduan School**, 1560–1570. Struck after the style of the antique.

82 MEDAL.—Bronze. Cardinal Cristoforo Madruzzo, 1512–1578. Bust to r. *Reverse:* a Phœnix. By **Lorenzo Fragni**, called **Lorenzo Pormense**, c. 1555—c. 1618.

CASE K.

All the Objects in this Case are

Lent by Sir J. C. Robinson.

1 A Series, nineteen in number, of Bronze Rilievo Plaquettes, the work of Italian Goldsmiths and Sculptors of the 15th and 16th centuries.

A. MEDALLION.—Circular. Nessus carrying off Dejanira. Early 16th century.

B. MEDALLION PLAQUETTE.—Circular. Victory crowning Cupid. Early 16th century. (See also Case L, No. 35.)

C. PLAQUETTE.—Circular. An "impresa," or allegorical subject. A Man Devoured by Wild Beasts. Model for a gold hat-medallion. Early 16th century.

MEDALS AND PLAQUETTES—CASE K.

D. HAT-MEDALLION PLAQUETTE.—Circular. Classical Bust, within a wreath. Early 16th century.

E. HAT-MEDALLION PLAQUETTE.—Circular. Orpheus Charming the Beasts. End of 15th century.

F. MEDALLION.—Circular. Mars Triumphant, standing on a chariot drawn by two horses. Early work, probably before the middle of the 15th century. (See also Case I, No. 76.)

G. MEDALLION PLAQUETTE.—Circular. The Death of Tarpeia (?). Early 16th century.

H. PLAQUETTE.—Oval. Bust of Diana. Early 16th century.

I. PLAQUETTE.—Gilt bronze, oval. A Dance of Naked Amorini. Ascribed to **François du Quesnoy**, called **Il Fiammingo**, 1594–1644.

K. PLAQUETTE.—Circular. A Charioteer overthrown amidst his horses—perhaps the Fall of Phaeton. Early 16th century. (See also Case N, No. 36.)

L. PLAQUETTE.—Square. Mars and Victory. By **Moderno**, end of 15th century. (See also Case I, No. 71.)

M. PLAQUETTE.—Oval. Surmoulage, from an antique intaglio, with Italian quattro cento setting, bearing an inscription to that effect, and with the arms of Pope Paul II.

N. PLAQUETTE.—Oval. Cupid with a Swan. Early 17th century.

O. MEDALLION PLAQUETTE.—Circular. The Judgment of Paris. By **Giovanni delle Corniole**, of Florence. Signed, "IO. F. F." Early 16th century. (See also Case H, No. 22, and Case N, No. 38.)

P. PLAQUETTE.—Square. The Virgin and Child, enthroned within a niche. Probably for a small pax. By **Lorenzo Ghiberti**, 1381–1455.

MEDALS AND PLAQUETTES—CASE H.

Q. HAT-MEDALLION PLAQUETTE.—Huntsmen Slaying a Wild Boar. Late 15th century.

R. PLAQUETTE.—Square. A Sacrifice. Late 15th century.

S. HAT-MEDALLION PLAQUETTE.—Circular. The Fall of Phaeton. By **Giovanni Bernardi da Castel Bolognese, 1496–1553.**

This plaquette is adapted from a design of Michel Angelo, executed for his friend Tomaso dei Cavalieri, for whom probably the hat-medallion, from which this plaquette was cast, was also executed.

T. PLAQUETTE.—Square. The Virgin and Child enthroned, with Saints. By **Moderno**, end of 15th century. (See also Case L, No. 51.)

2 A Collection of Seventeen Objects, mainly the work of 15th and 16th century Goldsmiths.

A. HAT-MEDALLION.—Gilt bronze. Venus, Vulcan, and Cupid. Early 16th century.

B. RELIQUARY.—Enamelled gold. The Nativity. Italian work, second half of the 16th century.

C. CAMEO.—Onyx, for a hat-medallion. Olympus. Probably by **Giovanni delle Corniole**, c. 1470–c. 1516.

D. PENDANT JEWEL.—Enamelled gold, set with table diamonds, in the style of Benvenuto Cellini. Middle of 16th century.

E. HAT-MEDALLION.—Gilt bronze. Laocoon. Early 16th century.

F. MODEL OF A SEAL.—Gilt bronze. The original model of the official seal of Cardinal Giulio dei Medici, afterwards Pope Clement VII., executed before 1523. By **Lautizio**, of Perugia.

G. MEDALLION PLAQUETTE.—Bronze. A composition of Bathers on the Sea-shore. By **Cristofano or Ambrogio Foppa**, of Milan, called **Il Caradosso**, c. 1445–c. 1527.

MEDALS AND PLAQUETTES—CASE K.

H. DIPTYCH.—The cover in gilt metal and silver. In the interior a rilievo of the SALUTATION OF THE VIRGIN in carved ivory on a ground of black horn. Florentine (?) work, end of 15th century.

I. PLAQUETTE.—Bronze, rilievo. HERCULES KILLING CACUS. By **Il Caradosso.**

This plaquette represents one of the compartments of the silver inkstand, executed by Caradosso for Giovanni, son of Ferdinand, King of Aragon—a work no longer extant, and known only from contemporary description. It is probably the original model in bronze, from which the silver rilievo was executed.

K. SMALL METALLIC MIRROR, in frame of carved boxwood. Dutch work. By or from the design of **Vriedeman de Vries,** middle of the 16th century.

L. INTAGLIO.—Oriental onyx. A standing figure of MELEAGER. By **Alessandro Cesati, called Il Grechetto,** flourished c. 1540–c. 1564.

M. PENDANT JEWEL.—Enamelled gold, set with various gems. Spanish work, c. 1560.

N. CAMEO.—Onyx, in an enamelled gold setting. HEAD OF A NEGRESS. Italian work, c. 1550.

O. MEDALLION.—Rilievo, boxwood. PORTRAIT OF A LADY OF NUREMBERG. Signed, and dated 1526. By **Albert Dürer,** 1471–1528.

P. CAMEO.—Onyx, for a hat-medallion. AN ANTIQUE SACRIFICE. By **Giovanni delle Corniole,** c. 1470–c. 1516.

Q. PENDANT JEWEL.—Gold enamelled, style and period of Benvenuto Cellini. A HUNTSMAN KILLING A STAG. Probably originally the centre of a hat-medallion. The cameo in the lower part, representing THE JUDGMENT OF PARIS, added when the jewel was converted into a pendant ornament.

R. CAMEO.—Oriental onyx. GANYMEDE. Probably from a design by **Michel Angelo,** by **Il Grechetto.**

MEDALS AND PLAQUETTES.

CASE L.

All the Objects in this Case are

Lent by C. Drury E. Fortnum, Esq.

1 PLAQUETTE.—Bronze. Augustus and the Sibyl. A group of many figures. Probably of the Paduan School of the end of the 15th or early 16th century.

2 PLAQUETTE.—Bronze. The Virgin and Child. The latter holding a bird. Probably Florentine, of the 15th century. Has been ascribed to **Donatello**, and also to the **School of Mino da Fiesole.**

3 PLAQUETTE.—Bronze. Augustus (as Mercury) and Pomona. Draped male and female figures regarding, and with r. hands clasped over a tripod. Reverse of a medal of Augustus by **Cristoforo di Geremia**, flourished c. 1450–c. 1468.

4 PLAQUETTE.—Bronze. Virgin and Child, standing under a canopy among Angels, Cherubs, &c., the throne with pilasters, festoons, &c. Ascribed to the **Paduan School** of the 15th century.

5 PLAQUETTE.—Bronze. The Dead Christ supported by Angels. Probably of the **Paduan School** of the 15th century.

6 PLAQUETTE.—Bronze. The Virgin and Child between two candelabra. Of the Paduan School; perhaps by **Cristoforo di Geremia.**

MEDALS AND PLAQUETTES—CASE L.

7 PLAQUETTE.—Bronze. Half figure in profile of a DRYAD or SATYR holding a cup in the r. hand. One of the figures on the Martelli mirror ascribed to **Donatello**, 1386–1466; by others to the early 16th century.

8 PLAQUETTE.—Bronze. Half figure in profile to the l. of a BACCHANTE, milking her breast into a rhyton. Companion figure to No. 7.

9 PLAQUETTE.—Bronze. A TRIUMPHAL SACRIFICE OF A BULL TO ÆSCULAPIUS OR APOLLO (?). A group of many figures. Ascribed to **Andrea Briosco**, called **Il Riccio**, 1470–1532.

10 PLAQUETTE.—Bronze. VIRGIN AND CHILD, WITH BOY-ANGELS CHERUBS, &c. A framing with dolphins, foliation, &c., surrounds. Either of the **Tuscan School** or the **Paduan** of the 15th century.

11 PLAQUETTE.—Bronze. APOLLO, standing by a tree-stem covered with musical instruments, &c. Conjecturally ascribed to **Il Riccio**.

12 PLAQUETTE.—Bronze. THE VIRGIN AND CHILD. Half figure to l., above her a star and a festooned garland. Probably of the **Tuscan School** of the 15th century.

13 PLAQUETTE.—Bronze. An allegory. MANY FIGURES ROUND A FOUNTAIN. The reverse of a portrait medal of GIANELLO DELLA TORRE, a civil engineer in the service of Charles V. Probably by **Leone Leoni**, of Arezzo, c. 1510–1592.

14 PLAQUETTE.—Bronze. VENUS AND CUPID. She holds the apple to Cupid, who reaches to take it. German. Ascribed to **Hans Vischer**, 16th century.

15 PLAQUETTE.—Bronze. THE CIRCUMCISION. A group, with rich architectural background and flower-spray border. Perhaps cast from the wax model for a cardinal's seal. Italian, 16th century.

MEDALS AND PLAQUETTES—CASE L.

16 PLAQUETTE.—Bronze. Adoration of the Magi. For a Pax. Attributed to **Valerio Belli**, called **Valerio Vicentino**, 1468–1546.

17 PLAQUETTE.—Bronze. Female Prisoners and Money brought to a seated Warrior. An ornament for a sword-hilt. Northern Italian, second half of 15th century. (See also Case I, No. 74.)

18 PLAQUETTE.—Bronze. The Virgin. Gilt, and with circular top. Florentine School, under Donatello, 15th century.

19 PLAQUETTE.—Bronze. The Kiss of Judas. Cast from a crystal engraved by Valerio Vicentino. The crystal is now in the Vatican Library, signed "VALERIVS . VICENTINVS . F." By **Valerio Vicentino.**

20 PLAQUETTE.—Bronze. The Holy Family. Surrounded by an architectural frame. A Pax or devotional tablet. Florentine or Umbrian, 16th century.

21 PLAQUETTE.—Bronze. The Holy Family. Roundel, with moulded framing, inscribed, "PUER . NATUS . EST . NOBIS." Probably Florentine or Roman, under Raphael's influence, 16th century.

22 PLAQUETTE.—Bronze. The Deposition from the Cross. Probably a Pax. A group in high relief, somewhat in the manner of **Jacopo Tatti**, called **Sansavino**, 1486–1570.

23 PLAQUETTE.—Bronze. An allegory. Proof of the reverse of a portrait medal of Antonia de' Balzi, wife of Gianfiancesco Gonzaga. By **Pier Jacopo Ilario**, called **L'Antico**, of Mantua, flourished c. 1480.

24 PLAQUETTE.—Bronze. An allegory. A Female in a car drawn by two unicorns. Italian, second half of 15th century.

25 PLAQUETTE.—Bronze. Adoration of the Shepherds. Cast from a crystal by **Giovan Giacomo Caraglio**, of Verona, 1500–1571. Signed, "IO . IACOBVS . VR."

MEDALS AND PLAQUETTES—CASE L.

26 PLAQUETTE.—Bronze. Holy Family. Perhaps cast from an engraved crystal. Italian, c. 1550–1560.

27 PLAQUETTE.—Bronze. Ganymede on the eagle. After a sketch attributed to Michel Angelo. Probably by **Giovanni Bernardi da Castel Bolognese**, 1496–1553.

28 PLAQUETTE.—Bronze. The Magdalen, or Faith (?). Cast from a work in honestone, one of a series, others of which are in the South Kensington Museum. German, 16th century.

29 PLAQUETTE.—Bronze. Hercules and the River-god Achelous. Cast from an engraved crystal, and chased. Probably by **Nazzaro**, flourished c. 1530–1540.

30 PLAQUETTE.—Bronze. Cupid and a Lady, perhaps emblematic of Prudence. Cast from a honestone carving, one of a series in the South Kensington Museum. German, 16th century.

31 PLAQUETTE.—Bronze. The Judgment of Paris. An ornament for a sword-hilt. Signed, "Io. F. F.," the initials of **Giovanni delle Corniole**, of Florence, c. 1470–c. 1516.

32 PLAQUETTE.—Bronze. Ariadne in the Isle of Naxos (?) Signed with the initials of **Giovanni delle Corniole**. (See also Case N, No. 42.)

33 PLAQUETTE.—Bronze. Allegorical. A group of many figures. By **Giovanni delle Corniole**.

34 PLAQUETTE.—Bronze. The Coronation of the Virgin by Christ in the clouds, surrounded by angels and cherubs holding chaplets. North Italian, second half of 16th century.

35 PLAQUETTE.—Bronze. Cupid crowned by Fame or Victory. A label with the letters "ISA" is attached to a tree-stem. Attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532. (See also Case K, 1 B.)

MEDALS AND PLAQUETTES—CASE L.

36 PLAQUETTE.—Bronze. Cupid Blindfolded, on a Globe between two Boys. An allegory in the manner of **Giovanni Boldu**, of Venice, flourished 1457–1466.

37 PLAQUETTE.—Bronze. Neptune in his Chariot drawn by Marine Horses. Signed "IOANNES." After the engraving by Marc Antonio. By **Giovanni Bernardi da Castel Bolognese**, 1496–1553.

38 PLAQUETTE.—Bronze. The Laocoon. Circular, for a hat-*enseigne*. Differing from the antique group. Another, again differing, is in the South Kensington Museum. North Italian, 16th century.

39 PLAQUETTE.—Bronze. Poverty eating her own Heart. Probably cast from a work in honestone. German, 16th century.

40 PLAQUETTE.—Bronze. Ornament, elongated oval, divided into panels: in the centre Hercules and the Lion; on a roundel above, The Judgment of Solomon; below, Hercules and Achelous. By **Moderno**, end of the 15th century. (See also Case N, No. 37.)

41 PLAQUETTE.—Bronze. Ornament, companion to No. 40. The Rape of Dejanira in the centre; above, Victory; below, Hercules and Helios. By **Moderno**.

42 PLAQUETTE.—Bronze. St. Sebastian tied to a Column, on which is a label bearing the letter M. Of the Northern Italian School, under the influence of Mantegna, and probably an early work by **Moderno**.

43 PLAQUETTE.—Bronze. Hercules and Antæus, between broken columns. The smaller rendering, attributed to **Moderno**. (See also Case N, No. 29.)

44 PLAQUETTE.—Bronze. Hercules and the Nemean Lion. Attributed to **Moderno**.

MEDALS AND PLAQUETTES—CASE L.

45 PLAQUETTE.—Bronze. The Crucifixion. A group of many figures, in a moulded frame on which the letters F. R. are incised. Attributed to **Moderno.**

46 PLAQUETTE.—Bronze. Hercules strangling the Centaur Geryon. Inscribed by the artist, "O. Moderni." By **Moderno.** (See also Case N, No. 47.)

47 PLAQUETTE.—Bronze. Hercules and the Oxen of Geryon. Inscribed by the artist, "O. Moderni." By **Moderno.**

48 PLAQUETTE.—Bronze. Arion made Prisoner by Pirates. A roundel, one of a series attributed to **Moderno.**

49 PLAQUETTE.—Bronze. The Resurrection. Soldiers round the sarcophagus. Attributed to **Moderno.**

50 PLAQUETTE.—Bronze. Hercules and Antæus. The larger rendering of this subject, attributed to **Moderno.**

51 PLAQUETTE.—Bronze. The Virgin and Child enthroned and surrounded by Angels, &c. Attributed to **Moderno.**

52 PLAQUETTE.—Bronze. Christ supported by the Virgin and St. John and a young Child, with a framing of raised mouldings and ornament above. Attributed to **Moderno.**

53 PLAQUETTE.—Bronze. Christ supported in the Sarcophagus by the Mother and St. John. Attributed to **Moderno.**

54 PLAQUETTE.—Bronze. Mars, Venus, and other gods. Italian, 16th century.

55 MEDAL.—Bronze. The Saviour. Bust to l. North Italian. 15th century. Probably of the School of **Amadeo,** early 16th century.

56 PLAQUETTE.—Bronze. Mask of Medusa, supported by two genii. Ornament for a sword-hilt. Probably by **Moderno.**

MEDALS AND PLAQUETTES—CASE L.

57 MEDAL.—Bronze. Sigismondo or Borso d'Este (?). Bust, with biretta, to r. Attributed to **Sperandio**, of Mantua, c. 1440–1528.

58 MEDAL.—Bronze. Giovanni ("IOHANNES") Bentivoglio (?). Bust to l., wearing a high cap. Perhaps by **Sperandio**.

59 MEDAL.—Bronze. Agrippina. Bust to r. Inscribed, "AGRIPPINA.TIB.V." Italian, 16th century. Imitation of the antique.

60 MEDAL.—Bronze. Erasmus. Bust to l., in fur gown and doctor's cap. "ER. ROT." and the date 1519, with the Greek and Latin legends. An early (proof?) shell, without reverse.

61 MEDAL.—Bronze. Lepida. Bust to l. Inscribed, "LEPIDA.SEB.C.V." Italian, 16th century. Imitation of the antique.

62 PLAQUETTE.—Bronze. Cupid Seated Asleep. In the manner of **Giovanni Boldu**, of Venice, but also attributed to **Fra Antonio da Brescia**. Latter half of 15th century. (See also Case H, No. 40.)

63 MEDAL.—Bronze. Augustus. Bust to r., oak-crowned. Inscribed, "CAESAR . IMPERATOR . PONT . P.P.P Ꝑ SEMPER . AVGVSTVS . VIR." *Reverse:* Augustus (as Mercury) and Plenty join right hands. Inscribed, "CONCORDIA.AVGO.S.C." and signed by the artist beneath, "CHRISTOPHORVS . HIEREMIAE . F." By **Cristoforo di Geremia**, of Mantua, flourished c. 1450–1468. (See No. 3, the plaquette, with subject (varied) of the reverse of the medal.)

64 MEDAL.—Bronze. Augustus. Bust to r. Imitation of the antique, attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

MEDALS AND PLAQUETTES.

CASE M.

Nos. 1–37 of the Objects in this Case are
Lent by Alfred Morrison, Esq.

1 MEDAL.—Bronze. Girolamo da San Gimignano. Bust to l. *Reverse:* Pegasus. Artist unknown. End of 15th century.

2 MEDAL.—Bronze. Francesco I. of Carrara, Lord of Padua, c. 1397. Bust to r. *Reverse:* arms of Carrara. Artist unknown.

3 MEDAL.—Bronze. Christoforus Cuegnan. Bust to l. *Reverse:* Recumbent stag. Artist unknown. End of 15th century.

4 MEDAL.—Bronze. Scaramuzza Trivulzio, Bishop of Como and Cardinal, 1527. Bust to l. *Reverse* (shown): figure emblematical of Prudence. Artist unknown.

5 MEDAL.—Bronze-gilt. Pope Paul III. (Alessandro Farnese), 1466–1549. Bust to r. *Reverse:* Ganymede. By **Alessandro Cesati, called Il Grechetto**, flourished c. 1540–c. 1564.

6 MEDAL.—Silver. Lucrezia Borgia, Wife of Alfonso I. d'Este, 1480–1519. Bust to l. *Reverse:* Cupid, blindfolded, and bound beneath a tree. By the medallist "**à l'Amour Captif.**" Beginning of 16th century.

7 MEDAL.—Bronze. Alfonso V. of Aragon, King of Naples and Sicily, 1394–1458. Bust to r., in armour. *Reverse:* the King between Mars and Bellona. By **Cristoforo di Geremia**, flourished c. 1450–1468.

8 MEDAL.—Bronze. Guarino, celebrated Greek scholar, of Verona, 1370–1460. Bust to l., as an old man. *Reverse:* a fountain within a wreath of laurel. By **Matteo de' Pasti**, of Verona, flourished c. 1441–1464.

MEDALS AND PLAQUETTES—CASE M.

9 MEDAL.—Bronze. Pope Nicolas V. (Tommaso da Sarzana), elected in 1447; d. 1455. Bust to l. *Reverse:* the Pope, seated in a boat. By **Andrea Guazzalotti**, of Prato, 1435–1495.

10 MEDAL.—Bronze. Agosto da Udine, poet and astrologer, named poet laureate by Frederick III. Bust to l. *Reverse:* Urania. Artist unknown.

11 MEDAL.—Bronze. Gianfrancesco Gonzaga II., 4th Marquis of Mantua, 1466–1519. Bust to r., as a young man. *Reverse:* draped female figure. By **Bartolommeo Melioli**, of Mantua, 1448–1514.

12 MEDAL.—Bronze-gilt. Artemisia, Queen of Caria, renowned in history for her extraordinary grief at the death of her husband Mausolus, to perpetuate whose memory she built the celebrated monument, the Mausoleum, one of the seven wonders of the world. Bust to l. *Reverse:* The Mausoleum. By **Giovanni Cavino** (?) of Padua, c. 1500–1570.

13 MEDAL.—Bronze. Pope Julius II. (Giuliano della Rovere), 1441–1513. Bust to r. *Reverse:* Bust of Clemente della Rovere. Artist unknown.

14 MEDAL.—Bronze. George d'Egmond, Bishop of Utrecht, 1558. Bust to l. *Reverse:* two hands appearing from the clouds scattering money. By **Stephen of Holland.**

15 MEDAL.—Bronze. Filippo de' Medici, Archbishop of Pisa, 1471. Bust to l. *Reverse:* The Last Judgment.

This medal, though attributed by Vasari to Pisano, cannot be by that artist, as he was dead some years before Filippo became Archbishop of Pisa.

16 MEDAL.—Lead. Ambrose Jung, Physician of Augsburg, 1528. Bust to l. *Reverse:* arms. Artist unknown.

17 MEDAL.—Bronze-gilt. Louise de Savoie, wife of Charles d'Orleans, mother of Francis I. and Marguerite de Valois, 1476–1531. Bust to r. *Reverse:* bust of Marguerite, her daughter. Artist unknown, c. 1504.

MEDALS AND PLAQUETTES—CASE M.

18 MEDAL.—Silver. Martin Luther, 1521. Bust to l. *Reverse:* bust of Christ. Artist unknown.

19 MEDAL.—Bronze. Albrecht Scheurl, 1482. Bust to r. *Reverse:* arms. Artist unknown.

20 MEDAL.—Bronze. Gervicus Blaarer von Ginsberg, 1520–1567. Bust to r. *Reverse:* arms. Artist unknown.

21 COIN.—Gold. Giovanni II. Bentivoglio, 1443–1506. Bust to r., in armour. *Reverse:* escutcheon of the Bentivoglii. By **Francesco Raibolini, called Il Francia**, 1451–1518.

22 COIN.—Gold. Giangaleazzo Maria Sforza, Duke of Milan, 1468–1494. Bust to r. *Reverse:* arms of Milan, surmounted with two helmets. By **Cristofano or Ambrogio Foppa, called Il Caradosso**, c. 1445–1527. (See also Case H, No. 42.)

23 MEDAL.—Silver. Thomas Stanley, 1562, Master of the Mint to Queen Elizabeth. Bust to r. By **Stephen of Holland.**

24 MEDALLION.—Silver. Mary Stuart as Queen of France. Bust to l. *Reverse:* Francis II. of France, her husband. Artist unknown.

25 MEDAL.—Silver. Maximilian I., Emperor of Germany, 1459–1519. Bust to l., in armour. *Reverse* (shown): Mary of Burgundy, his wife, daughter of Charles the Bold, 1459–1582. Bust to r. Artist unknown. (See also No. 33.)

26 MEDAL.—Gold. John Frederick, Duke of Saxony, 1529–1595. Bust to r. *Reverse:* the arms of Saxony. Artist unknown.

27 MEDAL.—Bronze. Sigismond I., King of Poland, 1467–1548. Bust to r. *Reverse:* shield, with white eagle of Poland. By **Giovanni Maria Mosca, called Giovanni Padovano**, c. 1532–c. 1573.

MEDALS AND PLAQUETTES—CASE M.

28 MEDAL.—Bronze. MATHIAS CORVINUS, KING OF HUNGARY, 1443–1490. Bust to r. Artist unknown. Latter end of 15th century.

29 MEDAL.—Bronze. ALBERT, MARQUIS OF BRANDENBERG, and 1ST DUKE OF PRUSSIA, and his wife DOROTHY, daughter of Frederick I. of Denmark, 1504–1547. Busts to r. Artist unknown.

30 MEDAL.—Bronze-gilt. JOHN BENKOLS, known as JOHN OF LEYDEN, KING OF MÜNSTER, 1509–1536. Bust to l. *Reverse:* arms. Artist unknown.

31 MEDAL.—Silver. VIGLIUS ZUICHEN, President of the Privy Council of Charles V., 1507–1577. Bust to r. *Reverse:* a table on which are an hourglass, a candle, and a book. Artist unknown.

32 MEDAL.—Lead. Unknown Male Portrait. Bust to r. Inscribed, "TREW . UND . WILLIG MDXXX." Artist unknown.

33 MEDAL.—Proof in Bronze. MAXIMILIAN I., Emperor of Germany, 1459–1519. Bust to r. *Reverse:* MARY OF BURGUNDY, his wife. Artist unknown. (See also No. 25.)

34 MEDAL.—Lead. JACOB SEISENECKER, 1547, court painter to Ferdinand I. Bust to r. By an artist signing N. G.

35 MEDAL.—Lead. PHILIP VON WINGARTEN, a nobleman, aged 38. Bust to r. Artist unknown.

36 MEDAL.—Bronze. GIULIA DELLA ROVERE, wife of Alphonso di Montecchio, 1563. Bust to l. By Pastorino, of Siena, 1508–1552.

37 MEDAL.—Lead. WALTASAR NICKEL, 1530. Bust to l. Artist unknown.

MEDALS AND PLAQUETTES—CASE M.

Nos. 38–42 are lent by different Owners, as specified under each.

LENT BY

38 PLAQUETTE.—Bronze. Posthumous portrait of Francesco Petranca, 1304–1374. Bust to r.; head covered with drapery, and crowned with a laurel-wreath. Tuscan School, end of 15th century.

A. W. Thibaudeau, Esq.

39 MEDAL.—Bronze. Pierre Jeannin. Bust to l. No reverse. By G. Dupré, 1612.

J. E. Boehm, Esq., R.A.

40 MEDAL.—Bronze. Antonio Rosselli, lawyer of Aretino, 1381–1466. Bust to l. *Reverse:* a man in floating drapery. By Bartolommeo Vellano, of Padua, —— 1492.

J. E. Boehm, Esq., R.A.

41 MEDAL.—Bronze, oval. John, Archbishop of Treves. Bust, nearly full-face. No reverse. Artist unknown.

J. E. Boehm, Esq., R.A.

42 MEDAL.—Bronze. Maria de' Medici, 2nd wife of Henry IV. of France, 1575–1642. Bust to r., in robes, with large ruff. *Reverse:* Olympus, with gods and goddesses. By G. Dupré.

J. E. Boehm, Esq., R.A.

MEDALS AND PLAQUETTES.

CASE N.

All the Objects in this Case are
Lent by T. Whitcombe Greene, Esq.

1 MEDAL.—Bronze. Isabella Capua, wife of Ferrante Gonzaga; d. 1559. Bust to r.; head bare, with a diadem and veil. *Reverse:* a Vestal tending the sacred fire. By **Jacopo da Trezzo**, of Milan, c. 1530–1589.

2 MEDAL.—Bronze. Lucrezia de' Medici; b. 1545; m. 1558, Alfonso II. d'Este, 5th Duke of Ferrara; d. 1561. Bust to r. *Reverse:* vessel entering port. By **Domenico Poggini**, 1520–c. 1590.

3 MEDAL.—Bronze, oval. Mary of Aragon, daughter of Ferdinand of Aragon, wife of Alphonso II. d'Avalos. Bust to l. No reverse. Artist unknown, early part of 16th century. (See also No. 16.)

4 MEDAL.—Bronze. Isabella Sessa, wife of Giovanni Michieli, of Venice. Bust to l. *Reverse:* nude figure of a woman; her r. foot resting on a skull. By **Giovanni Maria Pomedello**, of Verona, flourished c. 1519–c. 1534.

5 MEDAL.—Bronze. Isabella Mariani, wife of J. F. Carcass... Bust to l. *Reverse:* Minerva seated, holding spear. Attributed to **Andrea Cambi**, called **Il Bombarda**, flourished c. 1560.

6 MEDAL.—Bronze. Antonia de' Balzi; m. 1479, Gianfresco Gonzaga, —— 1538. Bust to r. *Reverse:* a winged female standing on a prow, and drawn by winged horses. By **Pier Jacopo Ilario**, called **L'Antico**, flourished c. 1480. (For reverse, see Case L, No. 23.)

MEDALS AND PLAQUETTES—CASE H.

7 MEDAL.—Bronze. Bianca Cargania Pansana. Bust to l. *Reverse:* Prometheus and the vulture. By **Pietro Paolo Galeotti**, of Rome, flourished c. 1532–1584.

8 MEDAL.—Bronze. Marguerite de Foix; m. 1492, as his 2nd wife, Louis II., Marchese di Saluzzo, —— 1536. Bust to l., as a widow. *Reverse:* a bird perched on a dead tree, from which hangs a shield with the arms of Foix and Saluzzo. Dated 1516. By **Johannes Clot**, a German employed at the Mint at Genoa.

9 MEDAL.—Bronze. Jacopa da Correggio. Bust to r., her hair covered by a net. *Reverse:* a little Cupid, blindfold, tied with his hands behind him to the trunk of a dead tree. By the medallist "à l'**Amour Captif.**" (See also Case H, No. 60.)

10 MEDAL.—Bronze. Lucrezia d'Este, daughter of Hercules III., 4th Duke of Ferrara; b. 1535; m. 1571, Francesco Maria della Rovere, Duke of Urbino; d. 1597. Bust to r. No reverse. By **Pastor o**, of Siena, 1508–1592. (See also No. 2.)

11 MEDAL.—Bronze. Emilia Pia; m., c. 1499, Antonio del Montefeltro; d. 1510. Bust to r. *Reverse:* a pyramid surmounted by an urn. Probably executed soon after her death. Attributed to **Gian Cristoforo Romano**, flourished 1507–c. 1523.

12 MEDAL.—Bronze. Aloysius Rizado. Bust to l. *Reverse* (shown): bust to l. of a young woman. Artist unknown. Early part of 16th century.

13 MEDAL.—Silver-gilt. Mary of Austria, daughter of the Emperor Charles V.; m. 1548, Maximilian II., 1528–1603. Bust to l. *Reverse:* the draped figure of a woman holding three branches in her l. hand. Artist unknown.

14 MEDAL.—Bronze. Christina of Denmark; m. 1533, Francesco II. Sforza; d. 1590. Bust to r. No reverse. Dated 1533. Artist unknown, early part of 16th century.

MEDALS AND PLAQUETTES—CASE N.

15 MEDAL.—Bronze. Portrait of a Lady. Bust to l. Artist unknown. Middle of 16th century.

16 MEDAL.—Bronze. Mary of Aragon, daughter of Ferdinand of Aragon, wife of Alfonso II. d'Avalos. Bust to l. *Reverse:* her husband. By **Leone Leoni**, c. 1510–1592. (See also No. 3.)

17 MEDAL.—Bronze. Leonora Cambi, wife of the medallist. Bust to r.; head bare, the l. breast uncovered. No reverse. By **Andrea Cambi, called Il Bombarda**, flourished c. 1560.

18 MEDAL.—Bronze. Paolo Ramusio, Secretary to the Republic of Venice, 1532–1600. *Reverse* (shown): Cecilia Vitalis, his wife. Bust to r. Venetian, 16th century. Artist unknown.

19 MEDAL.—Bronze. Elia Delatas, a Jew. Bust to r. *Reverse* (shown): Rica Delatas, mother of Elia. Bust to r. Artist unknown. Middle of 16th century.

20 MEDAL.—Bronze. Girolamo Cornaro. Bust to l. *Reverse* (shown): Elena Cornaro, wife of Girolamo. Bust to r. By **Andrea Briosco, called Il Riccio**, of Padua, 1470–1532.

21 MEDAL.—Bronze. Ippolita Gonzaga; b. 1535; m. 1st, Fabrizio Colonna, 2nd, 1554, Antonio Caraffa; d. 1568. Bust to l. *Reverse:* Aurora in her car drawn by a winged horse; she holds a torch in her l. hand, and with her right scatters flowers on the ground. Signed, "IAC — TREZ." By **Jacopo da Trezzo**, of Milan, c. 1530–1589.

22 PLAQUETTE.—Bronze-gilt, convex. Combat of Horsemen. Ornament for a horse's headgear. Artist unknown. Companion to No. 26.

23 PLAQUETTE.—Bronze. Combat between the Horatii and the Curiatii. Signed, "IOAN. DE. CASTRO. BON." By **Giov. Bernardi da Castel Bolognese**, 1496–1553.

MEDALS AND PLAQUETTES—CASE N.

24 PLAQUETTE.—Bronze. PHAETHON cast headlong from his chariot, the horses struggling in wild terror. A landscape in the background. Artist unknown. End of 15th century.

25 PLAQUETTE.—Bronze. ROMAN SOLDIERS SEIZING THE SABINE WOMEN. The walls of a city in the background. Signed "IOAN. DE.CASTRO.BON." By **Giov. Bernardi.** Cast from an engraved crystal executed for Cardinal Ippolito de' Medici.

26 PLAQUETTE.—Bronze gilt, convex. HORSEMEN, about to spear a fallen enemy. Ornament for a horse's headgear. Artist unknown. Companion to No. 22.

27 PLAQUETTE.—Bronze. CUPID seated, asleep, on the ground, his r. arm resting on an altar, on which his bow and quiver are suspended. By **Fra Antonio da Brescia,** beginning of 16th century. (See also Case H, No. 40.)

28 PLAQUETTE.—Bronze. FEMALE FIGURE moving rapidly forward towards the right, playing a lute. By **Moderno,** end of 15th century.

29 PLAQUETTE.—Bronze. HERCULES STRUGGLING WITH ANTÆUS. Architectural background. By **Moderno,** end of 15th century. (See also Case L, No. 43.)

30 PLAQUETTE.—Bronze. ORPHEUS, standing on the l., playing a violin before Pluto, represented as a winged demon, with the feet of a bird; near him stands Eurydice. In the background two demons. By **Moderno,** end of 15th century.

31 PLAQUETTE.—Bronze. DIOMED, seated on an altar, holding in one hand the Palladium, and in the other a short sword. Italian, 15th century.

32 PLAQUETTE.—Bronze. AMPHITRITE, clad in a flowing robe, driving her sea-horses through the waters, and attended by Nereids, marine deities, and Cupid. By **Valerio Belli,** called **Valerio Vicentino,** 1468–1546.

33 PLAQUETTE.—Bronze. A TRITON carrying a Nereid through the waves. Beside them flies a small Cupid. 15th century.

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MEDALS AND PLAQUETTES—CASE K.

34 PLAQUETTE.—Bronze. A Lion pursued by armed men, mounted and on foot; one of the latter lies prostrate beneath him. By **Moderno**, end of 15th century.

35 PLAQUETTE.—Bronze-gilt, with ornamental border; a shank attached, to hold a plume. St. George, on horseback, piercing the mouth of the dragon with his lance.

36 PLAQUETTE.—Bronze. Phaethon falling headlong to the earth, while his horses, with long manes erect, career wildly among the fragments of the chariot. By **Moderno**, end of 15th century. (See also Case K, 1 E.)

37 PLAQUETTE.—Bronze, the ends arched. Hercules, in the central section, strangling the Nemean lion. In the small medallion above, the Judgment of Solomon is represented; in the lower medallion, Hercules and Achelous. By **Moderno**, end of 15th century. (See also Case L, No. 40.)

38 PLAQUETTE.—Bronze. The Judgement of Paris. On the l. Paris, seated under a tree, offers the apple to Venus. Behind her stand Minerva (with spear and shield) and Juno. Cupid flies over the head of Venus. Signed, "IO. F. F." By **Giovanni delle Corniole**, of Florence, c. 1470–c. 1516. (See also Case L, No. 31, Case K, 1 D, and Case H, No. 22.)

39 PLAQUETTE.—Bronze. Female driving a Biga. Italian. Artist unknown.

40 PLAQUETTE.—Bronze. Combat between Horseman and Foot Soldier. A horseman, armed with a spear, to the r., in contest with a warrior on foot. 15th century.

41 PLAQUETTE.—Bronze. Meleager, seated on a rock, is leaning back, apparently at the point of death. At his feet lies the head of the Calydonian boar. Standing at a burning altar, and holding out a horned mask towards her son, his mother Althæa throws the fatal brand into the flames. By **Ulocrino**, end of 15th century.

MEDALS AND PLAQUETTES—CASE N.

42 PLAQUETTE.—Bronze, the figures gilt; convex. ARIADNE IN THE ISLE OF NAXOS. Ariadne, seated in the midst of a Bacchanalian group, holds a large torch, turned to the ground. The surrounding figures bear aloft various emblems, or spoils of the chase, such as the heads of a bull, a boar, and a lion. To the left, a satyr carries on his shoulders a female faun. Signed, "IO. F. F." By **Giovanni delle Corniole**, of Florence, c. 1470–c. 1516. (See also Case L, No. 32.)

43 PLAQUETTE.—Bronze. VULCAN FORGING ARROWS FOR CUPID. Vulcan, seated before an anvil, plies his hammer. In front of him is Cupid, holding two arrows, and to the r. Venus, holding a bow. On the ground a hammer and a quiver. Legend, "AMOR VINCIT OMNIA." End of 15th century. (See also Case H, No. 51.)

This plaquette has been used for the reverse of a medal of Boiardo of Reggio, dated 1490. The portrait, however, is not contemporary, but a later work, for the reverse of which the plaquette has been borrowed. The subject appears to have been taken from an engraved gem.

44 PLAQUETTE.—Bronze, high relief. DIDO piercing her breast with a dagger. Near her burns a funeral pile. A landscape in the background. At the foot of a tree on the l. appears the signature of the artist, "A. R." By **Andrea Briosco**, called **Il Riccio**, 1470–1532.

45 PLAQUETTE.—Bronze. LUCRETIA pointing the dagger to her breast. By **Moderno**, end of 15th century.

46 PLAQUETTE.—Bronze. DAPHNE, clad in a long flowing robe, flying before Apollo. Her arms are already transformed into laurels. Architectural background. End of 15th century.

47 PLAQUETTE.—Bronze gilt. HERCULES, standing, turned towards the right, strangling the monster Geryon. In the background, ancient ruins and mountainous landscape. By **Moderno**, end of 15th century. (See also Case L, No. 46.)

48 PLAQUETTE.—Bronze. HORSEMEN, one of whom relieves a suppliant. 15th century.

49 PLAQUETTE.—Bronze. HUNTING PARTY, in a wood. 15th century.

MEDALS AND PLAQUETTES—CASE N.

50 PLAQUETTE.—Bronze. LION-HUNT. A group of mounted huntsmen, armed with clubs, are attacking with hounds a lion and lioness. By **Valerio Vicentino**, 1468–1546.

51 PLAQUETTE.—Bronze. BOY PLAYING A FLAGEOLET. Side of a hexagonal saltcellar.

52 PLAQUETTE.—Bronze, escutcheon-shaped. ALLEGORICAL GROUP. To the right appears an aged man, seated, breaking a rod. Below, another, kneeling, attempts to break a bundle of sticks, while a third, standing behind him, snaps a rod above his head. To the left are a group of persons leaning on a balustrade. In the sky, the moon, a star, Taurus, &c. By **Giovanni delle Corniole**, of Florence, c. 1470–c. 1516.

53 MIRROR-CASE.—Repoussé; silver-gilt, with traces of enamel. VENUS AND DIANA. Venus, accompanied by Cupid, is crowned by Victory flying above, who also gives an arrow to Diana. By **Giovanni Bernardi da Castel Bolognese**, 1496–1553.

The same subject, with the legend "DIGNIORI DICANDA," is to be found on medals of Ariosto and Lipa Ariosta, probably also executed by Bernardi. It also occurs separately as a bronze plaquette.

54 PLAQUETTE.—Bronze, escutcheon-shaped. MUCIUS SCÆVOLA, surrounded by a group of horsemen, standard-bearers, and others, standing before an altar, thrusts his r. hand into the flames. By **Giovanni delle Corniole**.

55 PLAQUETTE.—Bronze. HERCULES, kneeling, seizes the lion with both arms, and presses it against his body. 15th century.

56 PLAQUETTE.—Bronze. APOLLO stands to the r., holding a lyre. At the feet of the god, Olympus intercedes for his master Marsyas, who sits bound to a dead tree, his arms fastened behind his back. 15th century.

An enlarged copy of the famous intaglio, said to have been used as a seal by Nero.

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